

The Illustrated **LONDON NEWS**

JULY 1983 £1.10

Adam Watson

CRISIS IN THE AMERICAS

Nigel Sitwell

NOISE THAT ANNOYS

Michael Watkins

ANATOMY OF A VILLAGE

Sasha Moorsom

ART AT KETTLE'S YARD



John Winton

THE MODERN CAVALRY



*There are whiskies
There are malts
And there's
Glenfiddich*

The Illustrated LONDON NEWS

Number 7020 Volume 271 July 1983



THE ILLUSTRATED LONDON NEWS

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Elm House, 10-16 Elm Street, London WC1X 0BP. Telephone 01-278 2345

THE NEW VOLVO 760 GLE. ITS SHAPE HAS MET WITH SOME RESISTANCE IN THE PRESS BUT VERY LITTLE ON THE ROAD.

In a world where it's often difficult to tell one car from another, no-one can mistake the new Volvo 760 GLE.

Its elegant profile is instantly recognisable.

Basically a wedge shape, it has a low bonnet, clearly sculptured edges and a steeply raked rear windscreen.

It is extremely aerodynamic giving a resistant co-efficient of just under 0.40.

(Equally important, it also gives three rear seat passengers the chance to sit up in comfort)

A few journalists were surprised by the car's unusual profile but no-one has questioned its efficiency.

Although a roomy 5-seater, 6-cylinder saloon, the new Volvo is surprisingly economical.

The automatic model gives you 25 mpg (at 75 mph) 32.1 mpg (at 56 mph) and 179 mpg (Urban).

Of course, this economy is not solely due to the car's styling

The 760 GLE is some 88lbs lighter than Volvo's previous 6-cylinder saloon.

While the car's new automatic transmission is equipped with an overdrive that reduces the engine's fuel consumption at speed, quite dramatically.

A DRIVER'S CAR.

Economy, however, is rarely the main reason for buying a car of this class.

The Volvo 760 GLE has to meet the needs of the driver as well as the needs of society.

It does it triumphantly. "Ultimate handling is a delight with total predictability and neutral balance in fast curves, gentle understeer in the slower ones." **AUTOCAR**

"The car showed excellent stability at all speeds." **MOTOR TREND**

The Volvo 760 GLE is very much a driver's car.

Top speed is 118 mph and 60 mph can be reached in just under 10 seconds, but it's the sheer driveability of the car that marks it out as special.

The long wheelbase and wide track give the car wonderful stability - even when buffeted by side winds, but the biggest contribution to the outstanding handling is made by the new rear suspension.

Volvo have introduced an entirely new constant track rear axle with a patented sub-frame.

This not only improves road holding but gives less vibration and lower noise levels.

Motor Trend summed it up this way:

"The new 760 saloons are capable of getting from Point A to Point B in a better than average hurry. With reassuring stability. Traditional Volvo comfort. And a level of luxury that is new for this company."

Inside, the car is indeed extremely comfortable.

The new front seats have been developed in co-operation with orthopaedic experts at the Sahlgrenska Hospital in Gothenburg

Both are electrically heated. The seats automatically warm up at temperatures below 14°C.

You can choose leather or plush velour and the upholstery colour is repeated on the door panels and dashboard.

The dashboard itself is angled towards the driver so all the controls are within easy reach.

"Ergonomically the 760 GLE is excellent." **AUTOCAR**

It is also extremely well-equipped.

Air conditioning, sun-roof, electric windows and door mirrors, central lock-

ing, metallic paint, tinted glass, power steering and alloy wheels are all standard.

You'll also find a host of extra little touches that make the 760 GLE a very satisfying car to live with.

For example, when you close the driver's door after getting in the car the courtesy light stays on for 15 seconds giving you time to put the key in the ignition.

There are no less than 10 different storage areas inside the car and there are reading lamps for both front and rear seats.

The boot, too, is especially accommodating

And if the 760 GLE does well by your suitcases it does even better by your

rear seat passengers.

The rear seat is unusually wide due to the absence of any wheel arches and the high roof line gives plenty of headroom.

THE TRADITIONAL VIRTUES

Underlying all this enjoyment, of course, is Volvo's traditional concern with safety and reliability.

The new Volvo more than meets every international safety regulation.

For example, the USA authorities demand that a car must meet stringent frontal collision standards.

The Volvo 760 GLE easily exceeds these standards, being able to absorb an impact some 36% greater than the regulations require.

When a car maker goes to that kind of

trouble when it doesn't have to, you know you're in safe hands.

But if longevity of the occupants is a Volvo pre-occupation so is the longevity of the car.

Nobody makes longer lasting cars than Volvo.

The latest statistics to come from the Swedish Motor Inspection Company show that the Volvo has an average life expectancy of 193 years.

Longer than any other car in the survey.

The 760 GLE more than matches the quality of past Volvos, it improves on it.

To help prevent rust approximately one-third of the Volvo's bodywork is Zincrometal or zinc-coated sheet metal.

About 18 square metres in all.

HOW MUCH? WHERE CAN I SEE IT?

The Volvo 760 GLE is at your nearest Volvo showroom now.

Prices start at £12,693, a figure that compares very favourably with other luxury cars on the market.

However, as with the car's looks, we're happy for you to judge the car's value for yourself.

If you'd like a colour brochure, ask your secretary to call us at the number below or send us your business card and we'll do the rest.

Better still, call in and see the car in the showroom.

You'll find, even standing still, it overcomes any resistance. **VOLVO**



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Charming detached Victorian cottage residence. Immaculate condition throughout. Hall, drawing room, dining room, kitchen/breakfast room, 4 bedrooms, 2 baths, conservatory, full c.h., garage, large barn. Lovely gardens; 1 acre. Price £98,500. 01-730 8762.

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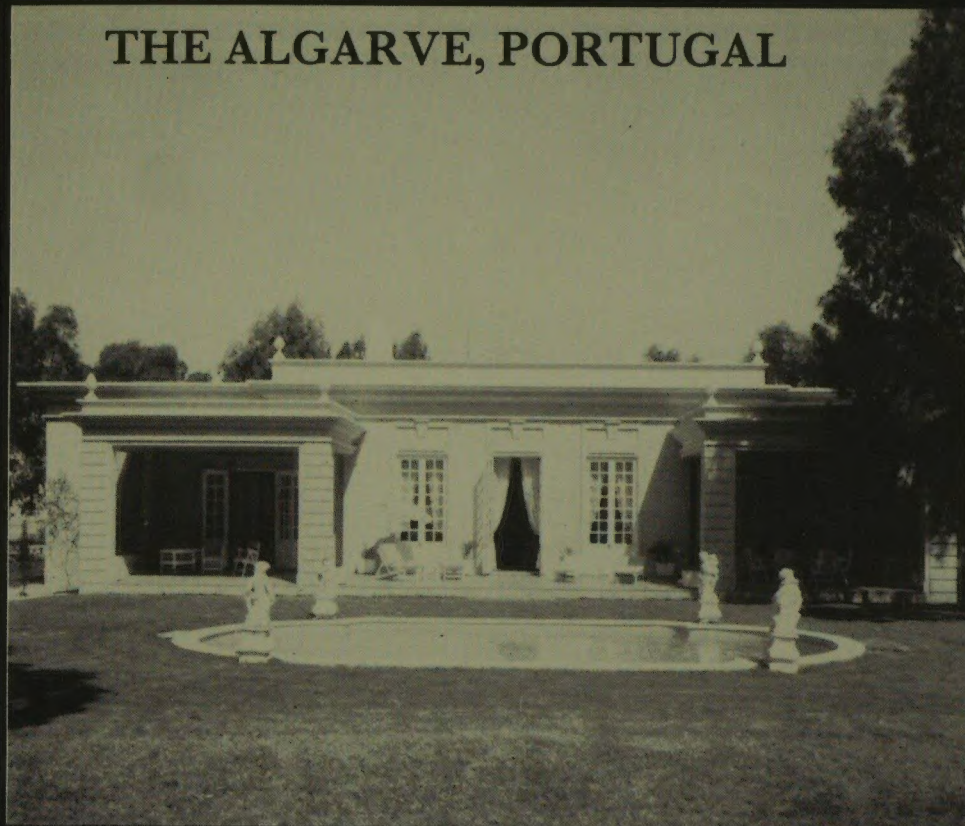
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Overseas

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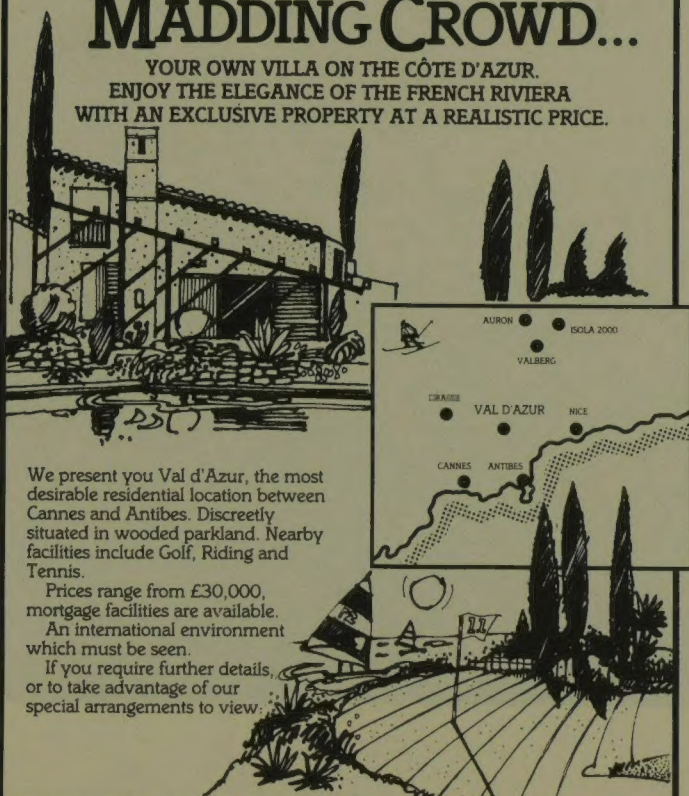
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Details correct as we went to press. Please check prices & availability.

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CAMDEN TOWN (Reachview Ct., Baynes Street) 1 & 2 bed flats from £39-46,000. 'Phone Scott Ford & Co. 01-388 9367 or Sales Office 01-482-1052.

COBHAM, Surrey* (T&C) (Sandy Lane) 3 & 4 bed from £70-131,000. 'Phone Cobham 6896.

DATCHET, Berks (F), (Horton Rd) 1, 2 & 3 bed from £29-45,000. 'Phone Woking 70818.

FULHAM SW6 (Peterhouse Gardens, Bagley's Lane) 2 & 3 bed from £64-102,000. 'Phone Farrar, Stead & Glyn 01-373 8425 or Sales Office 01-736-9256.

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STANMORE, Middx (The Highway) 3 & 4 bed from £58-77,000. 'Phone 01-954 2544.

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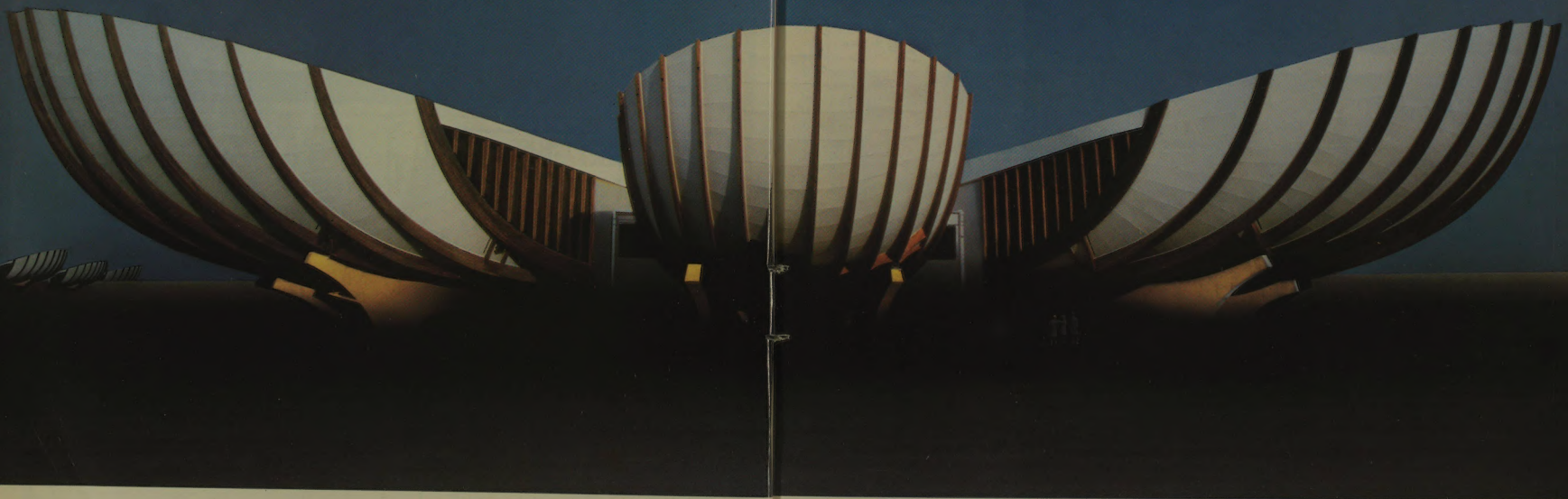
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Keep taking the medicine

The mould of British politics was not broken by the June election, but its pattern has certainly been substantially and permanently changed. This was promptly recognized by all parties. Mrs Margaret Thatcher, reassured by an overall majority of 144 seats compared with 43 in the 1979 election (though with a slightly reduced share of the votes), quickly reorganized her Government. Mr Michael Foot, who led the Labour Party to a resounding defeat (59 seats lost and its share of the poll down by 9 per cent), revealed within three days of the election that he would not be standing again for the leadership. His deputy, Mr Denis Healey, announced that he would not be putting himself up for election as leader, and the man who fought Mr Healey for the deputy leadership last time, Mr Tony Benn, was no longer in Parliament. Mr David Steel, leader of the Liberal Party, drew attention to the distorted electoral system under which the Alliance had polled 25 per cent of the votes cast but won less than 4 per cent of the seats in the new House of Commons. Mr Roy Jenkins, leader of the other party in the Alliance, the Social Democrats (which won only six seats compared with the Liberals' 17), announced his resignation as leader to make way for a younger man, Dr David Owen, who retained his seat in Plymouth (the other two of the original gang of four, Mrs Shirley Williams and Mr William Rodgers, lost their seats).

The changes Mrs Thatcher has introduced to her Government seem designed to help her push forward along the path to recovery already beaten out during the last four years. She has brought on the younger men, notably by putting Mr Nigel Lawson at the top of the Treasury and Mr Leon Brittan at the Home Office, but these changes clearly do not herald any dramatic new direction of policy, either in economic or domestic affairs. The loss of Mr Francis Pym may weaken the Cabinet, but the Foreign Office will certainly not lose authority from the substitution of Sir Geoffrey Howe, who after four years' hard slog as Chancellor should benefit from the opportunity to refresh his mind with other matters. Below Cabinet level the dismissal of nine Ministers from the middle and junior ranks enabled the Prime Minister to bring in some new blood from the back benches, though there was no pungent purge of wets in the process.

It is Mrs Thatcher's practice to act fast when she can, and the fact that she did so in reconstructing the Government from top to bottom within days of the election demonstrated her evident determination to get on with the business of governing the country. It was clearly the wish of the electorate that this Administration be given more time to pursue



the policies it embarked upon four years ago, and to which it has resolutely stuck, even if many felt that they had to give the Government the benefit of the doubt on some matters of concern—particularly on unemployment. There was no doubting what the policy was: to continue to curb inflation and to create an economy which would provide stable prices, an ability to compete effectively in overseas trade,

lasting prosperity and increased employment. The uncertainty lay in how long this would take, and how much more of a price would have to be paid. The Conservative Party manifesto, and the election speeches of the Prime Minister and other members of the Government, made no pretence that things would be much easier during their second term. The election result showed that the British people were prepared to carry on taking their medicine.

Electoral there was not much of a choice. The Labour Party proved under the fire of the hustings to be so divided and uncertain as to be unfit to form an alternative government, and the prospect now before it is a further bitter struggle for the leadership, and the soul, of the party. The Alliance was too uncertain a factor to win a sufficient number of positive votes, as opposed to those which simply expressed dissatisfaction with the other two parties.

Nonetheless had the electoral system been different the mould of British politics would have been broken in this election in the way the Alliance leaders had hoped. Under almost any form of proportional representation the result of the election would have been not a Conservative landslide but a coalition government, which might have been formed between the Conservatives and the Alliance or between Labour and the Alliance. Whether this would have been for the good of the country is certainly debatable, and present circumstances suggest that the nation will benefit from strong rather than weak government. But it may also be questioned whether it is a properly democratic system that allows a party to more than treble its majority in Parliament when its total of votes has in fact marginally declined. There is a case, once election fever has cooled, for re-examining the electoral system.

The New Cabinet

Prime Minister: Mrs Margaret Thatcher
Deputy Prime Minister, Lord President of the Council and Leader of Lords: William Whitelaw*
Lord Chancellor: Lord Hailsham
Foreign Secretary: Sir Geoffrey Howe*
Home Secretary: Leon Brittan*
Chancellor of the Exchequer: Nigel Lawson*
Secretary of State for Education and Science: Sir Keith Joseph
Secretary of State for Northern Ireland: James Prior
Secretary of State for Energy: Peter Walker*
Secretary of State for Defence: Michael Heseltine
Secretary of State for Scotland: George Younger
Secretary of State for Wales: Nicholas Edwards
Secretary of State for the Environment: Patrick Jenkin*
Lord Privy Seal* and Leader of Commons: John Biffen
Secretary of State for Social Services: Norman Fowler
Secretary of State for Employment: Norman Tebbit
Secretary of State for Trade and Industry: Cecil Parkinson*
Chancellor of the Duchy of Lancaster: Lord Cockfield*
Secretary of State for Transport: Tom King*
Secretary of State for Agriculture: Michael Jopling*
Chief Secretary to the Treasury: Peter Rees*

*New appointment

Monday, May 9

The Prime Minister, Margaret Thatcher, announced that the general election would be held on June 9, with parliament being dissolved on May 13.

Tuesday, May 10

The British Steel Corporation announced that its plate mill in Hartlepool, Cleveland, would be stood down for the time being with the loss of 1,000 jobs.

Up to 1,500 Palestinian guerrillas were reported to have re-entered Lebanon to reinforce the Palestine Liberation Organization units still in the country.

An offensive was reported against Afghan guerrillas in the West Shomali region, north of Kabul, by Soviet and Afghan government forces, in which 3,000 people had been killed during shelling and bombing.

Thursday, May 12

The Ministry of Defence announced £270 million worth of orders for two Type 22 superfrigates for the Royal Navy. British shipbuilders also won a £40 million Mexican order for two ships which would provide work for 1,200 men at a Sunderland shipyard for two years.

The Government announced rises of between 3.9 per cent and 9.9 per cent, back-dated to April 1, for the armed forces; and rises averaging 8.8 per cent for doctors and dentists. Students' grants would rise by 4 per cent from September. Rises of up to 47 per cent for Cabinet ministers, also recommended by the Review Body on Top Salaries, were rejected.

A 230 mile air defence system was completed by Syrian air force personnel and Soviet military advisers, stretching from Latakia in north Syria, through Damascus, down to Deraa on the Jordanian border.

Tornadoes, torrential rain and huge hailstones battered central China over two weeks, killing at least 39 people and injuring thousands. Hunan was the province worst affected.

Friday, May 13

Kedleston Hall in Derbyshire, home of the Scarsdale family, was offered, with its contents, to the nation in payment of capital transfer taxes.

Explosives were used in an attempt, only partially successful, to divert lava from Mount Etna into man-made channels and away from threatened towns and villages. The volcano had been in eruption since March 28.

Sunday, May 15

Robert Maxwell, chairman of British Printing and Communications Corporation, announced the Odhams plant in Watford would be closed, to be merged with Sun Printers, also in Watford. A number of voluntary redundancies would be required.

Keke Rosberg, the Finnish world motor racing champion, won the Monaco Grand Prix in his British-built Cosworth Williams. Nelson Piquet of Brazil was second.

Monday, May 16

The Israeli and Lebanese parliaments voted separately to endorse the agreement on troop withdrawals in Lebanon negotiated with American mediation over a period of four months. Syria continued to refuse to be party to the agreement or to meet Philip Habib, President Reagan's Middle East negotiator.

After French farmers had disrupted imports of produce from abroad, including mutton from Britain, the British Minister for Agriculture, Peter Walker, warned Britain would consider banning French agricultural imports if such action continued. The next day EEC agriculture ministers agreed on an average rise of 4.2 per cent for Common Market farm prices

and benefits worth up to £250 million to British farmers.

Tuesday, May 17

Workers striking over redundancies at British Leyland's axle plant in Glasgow were warned that the factory would be closed for good unless they called off their action by May 23.

Preliminary work began on dismantling the Parthenon in Athens in order to replace the rusted iron clamps used by earlier restorers to hold it together.

Wednesday, May 18

Works of art worth £500,000, part of the Rothschild collection, were stolen from Waddesdon Manor, the National Trust house near Aylesbury, Bucks.

Thursday, May 19

The British Steel Corporation was given government authority to invest £665 million over three years, including a £171 million modernization of the Port Talbot hot strip mill in south Wales.

Barrels of dioxin-contaminated waste from Seveso, Italy, were found at an abandoned abattoir in Angoulême-Le-Sart, near Saint Quentin, France, and were moved to an undisclosed destination. The dangerous waste had gone missing in September, 1982, when it was being transported from Italy.

In Poland more than 15,000 mourners attended the funeral in Warsaw of Grzegorz Przemyk, 19, who died in hospital on May 14. His family alleged he had been beaten up by police.

The sale by Sotheby's in New York of the Havemeyer Collection of works of art totalled £23.2 million, a new record for a single art auction; and seven new auction price records for artists' work were also set, including £2,322,981 for Degas's *L'Attente*.

Friday, May 20

17 people were killed and about 200 injured by the explosion of a massive car bomb at the headquarters building of the South African Air Force in Pretoria. The African National Congress was held responsible. On May 23 the South African Air Force bombed what it claimed were ANC bases in Maputo, Mozambique, "in retaliation". At least six people were killed and 24 wounded.

Britain's annual inflation rate fell to 4 per cent in the year to the end of April, the lowest level for 15 years.

More than 100 prisoners, demanding repatriation of "IRA political prisoners", rioted in Albany Prison on the Isle of Wight, causing damage estimated at £250,000 to two wings of the building. One prison officer and seven prisoners were injured.

Saturday, May 21

Six RAF personnel were killed and six seriously injured when a bus crashed near Baden-Baden in West Germany.

Lord Clark, the art historian, died aged 79.

Sunday, May 22

A Canadian Starfighter jet crashed during an air display near Frankfurt, killing three adults and two children in a parked car.

During four hours of rioting in the Bogside area of Londonderry, petrol bombs were thrown and shots were fired when Catholic youths clashed with police.

Monday, May 23

Against the advice of their shop stewards, 1,300 workers at British Leyland's axle plant in Glasgow voted to return to work and accept a redundancy formula proposed by management and national union officials.

Tuesday, May 24

Trafalgar House, owner of Cunard, made a £290 million take-over bid for P & O, who were to fight against it.

Further outbreaks of rioting between students and police broke out in Paris after a demonstration by

15,000 students and teachers against university reforms.

A van loaded with a 700lb bomb exploded outside a police station at Andersonstown, Belfast, injuring 15 people.

Wednesday, May 25

317 people, mainly Sudanese, were feared dead after an Egyptian liner caught fire about 10km south of Abu Simbel in southern Egypt.

Syrian aircraft launched anti-aircraft missiles against Israeli aircraft on patrol over Lebanon.

The US Senate voted to approve \$625 million for development of the MX missile.

The Queen and the Duke of Edinburgh began a four-day state visit to Sweden.

Sidney Box, the film producer and author, died aged 76.

Thursday, May 26

An earthquake measuring 7.7 on the Richter scale followed by tidal waves on the north-west coast of Japan killed at least 48 people, with 54 others missing and 88 injured.

Workers at British Leyland's Austin Rover assembly plant at Cowley voted to continue to fight to retain the washing time over which there was a four-week strike in April.

The American People Express jet airline, with a £99 single fare between Gatwick and New York, made its first flight after being granted an operating permit by the Department of Trade.

Manchester United beat Brighton 4-0 in the FA Cup Final replay at Wembley.

Ex-king Idris of Libya, who ruled from 1951 to 1969, died in exile in Egypt aged 93.

Friday, May 27

Britain's balance of payments in April fell to a deficit of £180 million, and Britain became a new importer of manufactured goods for the first time since the Industrial Revolution 200 years ago.

Gerd Heidemann, the *Stern* reporter involved in the publication of the forged Hitler diaries, was arrested by Hamburg police on suspicion of fraud following an admission by a Stuttgart dealer in Nazi memorabilia, Konrad Kujau, that he had forged the 62 volumes.

The Advisory Conciliation and Arbitration Service (Acas) ruled that the worker dismissed by Ford at the Halewood plant for alleged vandalism should be reinstated but in alternative employment. The dismissal caused a month-long strike in March/April.

The wreck of the *Breadalbane*, lost in 1853 while searching for the explorer Sir John Franklin, was located in the Canadian High Arctic, 60 miles north of Resolute.

Saturday, May 28

The conference of the leaders of the seven largest industrialized nations opened in Williamsburg, Virginia. At the end of the conference a communiqué pledged the Western nations to work for lower inflation and stable exchange rates. The earlier statement that they would negotiate on arms only from a position of strength, brought a reply from the Soviet Union stating that the West's determination to deploy cruise and Pershing 2 missiles in Europe if the Geneva talks failed marked the end of détente.

The Roman Catholic newspaper *Munio* reported the discovery of 50 bodies in a village north of Kampala, Uganda. Many had been shot. On May 31 the death of 200 Ugandans in a refugee camp at Kikyusa, 40 miles north of Kampala, was reported. Members of the National Resistance Army were thought responsible.

Rembrandt's portrait of *Jacob van*

Gheyn III, valued at £3 million, was stolen from Dulwich College art gallery for the fourth time in 16 years.

Sunday, May 29

Cologne, Bonn and Koblenz were under water as the Rhine overflowed its banks during the third flood this year, the worst for over 30 years. Parts of France also suffered from floods, including the vineyard areas of Burgundy and Beaujolais.

Monday, May 30

Spain announced it would buy 72 F18A Hornets from the United States, disappointing hopes that the European contender, the Tornado, built by Britain, West Germany and Italy, would be chosen.

After a week of tension, Syrian troops said to have been engaged in "spring manoeuvres" in the Lebanese Bekaa Valley were withdrawn.

A state of emergency was declared in Peru following a series of bombings in Lima which cut off electricity supplies, destroyed a German-owned chemical plant, and caused damage estimated at over \$100 million. Since the election of a civilian government in 1980 a left-wing guerrilla campaign had been increasing in intensity.

Arvid Pelshe, oldest member of the Soviet Politburo, died aged 84.

Tuesday, May 31

752 people were arrested during a four-day attempt to blockade the United States Air Force base at Upper Heyford, Oxfordshire, where demonstrators joined in a sit-down protest at the Nato base which houses about 70 F1-11 nuclear bombers.

120,000 gas and electricity board workers in France stopped work in protest at President Mitterrand's government proposals to cut job benefits, estimated to be worth £200 million a year.

Jack Dempsey, world heavyweight boxing champion from 1919-26, died aged 87.

Wednesday, June 1

Production of the *Financial Times* was stopped by National Graphical Association members in a dispute over new productivity agreements. The strike was made official on June 6.

Scotland Yard officers seized cocaine with a street value of up to £1 million at the Cumberland Hotel in London. Five men were later charged.

24 Fatah leaders, based in Lebanon and representing 10,000 men, joined a challenge to the PLO chairman Yasser Arafat and demanded internal reforms. On June 2 Arafat's senior commander in the Bekaa Valley joined the challenge against him.

Lester Piggott, riding the 9-2 favourite *Teenoso*, won his ninth Derby at Epsom.

Caroline Bradley, the leading show jumper, collapsed and died at the Suffolk Show. She was 37.

Prince Charles of Belgium, regent from the liberation of his country by the Allies in 1944 until 1950 when King Leopold abdicated in favour of Prince Baudouin, died aged 79.

Thursday, June 2

23 people were killed when an Air Canada DC9 jet made an emergency landing at Cincinnati, Ohio after a fire on board.

Friday, June 3

Britain's unemployment figures fell by 121,000 to 3,049,351 in May, largely as a result of 75,000 older men being taken out of the count. The underlying trend remained upwards.

Cunard awarded a £2 million contract for repairing the *QE2* to British Shipbuilders' Vosper yard in Southampton. Union leaders agreed round-the-clock working, a no-strike clause and a commitment to finish the job on time in order to win the contract.

A gunman killed five people—three schoolchildren, a policeman and a teacher—at a school near Frankfurt, then shot himself. 13 other children and a teacher were seriously injured.

Saturday, June 4

A police panda car was set on fire and an officer attacked with a knife in Brixton, south London, after police had stopped a man on suspicion of possessing drugs.

Sunday, June 5

The People's March for Jobs, which began in Glasgow in April 23, ended with a rally in Hyde Park.

A Russian passenger ship, the *Alexander Suvorov*, rammed a railway bridge on the river Volga, plunging a freight train into the river. About 150 people were killed and 400 injured.

Monday, June 6

A teacher died and more than 20 children were injured when a coach in which they were travelling collided with a lorry on the M5 near Culmington, Devon.

The Australian Prime Minister, Bob Hawke, arrived in London for a two-day visit.

The British musical *Cats* won seven Broadway Tony awards.

Tuesday, June 7

Following the expulsion from Nicaragua of three United States diplomats accused of anti-state plotting, the United States retaliated by ordering the closure of Nicaraguan consular posts in six American cities.

An explosion in a coal mine at Aleksinac, about 100 miles south of Belgrade, killed 10 miners, and seriously injured 59.

Heinz Barth, 62, a former Nazi officer, was sentenced to life imprisonment by an East German judge for war crimes in France and Czechoslovakia, including involvement in the massacre at Oradour-sur-Glane.

Wednesday, June 8

The engineering and energy group BTR won control of Thomas Tilling, a conglomerate whose holdings include Pretty Polly and Heinemann, in a £660 million take-over. The group became one of Britain's top 10 companies.

Two Israeli soldiers were killed and another was gravely wounded in a car bomb ambush in West Beirut, bringing the total of Israeli troops killed since the invasion of Lebanon to 496.

President Mitterrand of France in a TV broadcast to the nation defended the dismissal of several senior police officers and security officials after demonstrations by 4,000 police on June 3 calling for the removal of the Ministers of the Interior and Justice.

Thursday, June 9

Britain decisively returned the Conservative Government for a second term of office. The Conservatives won 397 seats, Labour 209, the Liberals 17, Social Democrats 6, others 21.

Three African National Congress guerrillas were hanged in Pretoria for treason and murder in connexion with attacks on police stations.

The group of 10 relief workers, including four British members of the Save the Children Fund, who were abducted by the Tigray Liberation Front on April 26, were released to their embassies in Khartoum, their arrival having been delayed by floods.

Friday, June 10

Sotheby's directors announced that millionaire Alfred Taubman of Michigan was to counter the £60 million bid for the firm made by Marshall Cogan and Stephen Swid.

Sunday, June 12

Michael Foot announced he would stand down as leader of the Labour Party at the October conference. Denis Healey announced he would not be a candidate.



REUTERS

Paris riots: Students demonstrating in the city centre against university reforms proposed by the French government later became involved in a battle with police.



FRANK SPOONER

Bomb attack: A car bomb which exploded during the afternoon outside the headquarters of the South African Air Force in Pretoria killed 17 people and injured 200. The African National Congress admitted responsibility. In a retaliatory air attack on ANC camps in Mozambique, six people were killed and 40 injured.

WINDOW ON THE WORLD

Floods in Europe: In the worst floods in Europe for over 30 years the Rhine overflowed its banks, leaving Cologne and other German towns under water.



CAMERA PRESS

Earthquake aftermath: A tidal wave following an earthquake on the north-west coast of Japan killed at least 48 people, with 54 others missing and 88 injured.



REUTERS



ASSOCIATED PRESS

Mid-flight fire: An Air Canada DC9 which caught fire during a scheduled flight from Dallas to Toronto made an emergency landing at Cincinnati Airport. The skill of the pilot in bringing the aircraft down from 30,000 feet in 12 seconds saved the lives of the crew and half the passengers, but 23 people were killed.



PRESS ASSOCIATION



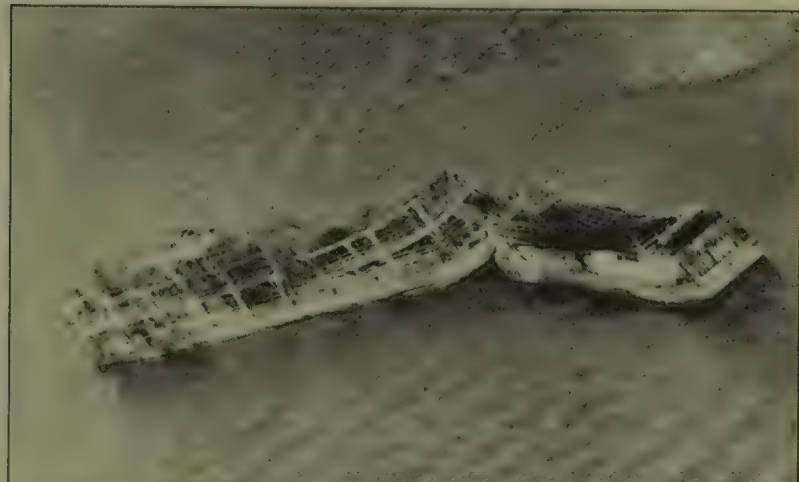
CAMERA PRESS

Etna eruption: A satellite shot of Italy shows the gas and dust cloud rising from Mount Etna in north-east Sicily. The volcano started to erupt on March 28.



PRESS ASSOCIATION

Piggy-back shuttle: With a modified Boeing 747 acting as its carrier aircraft the United States' space shuttle Enterprise was seen over London, top, *en route* for RAF Fairford, above, as part of a promotional European tour.

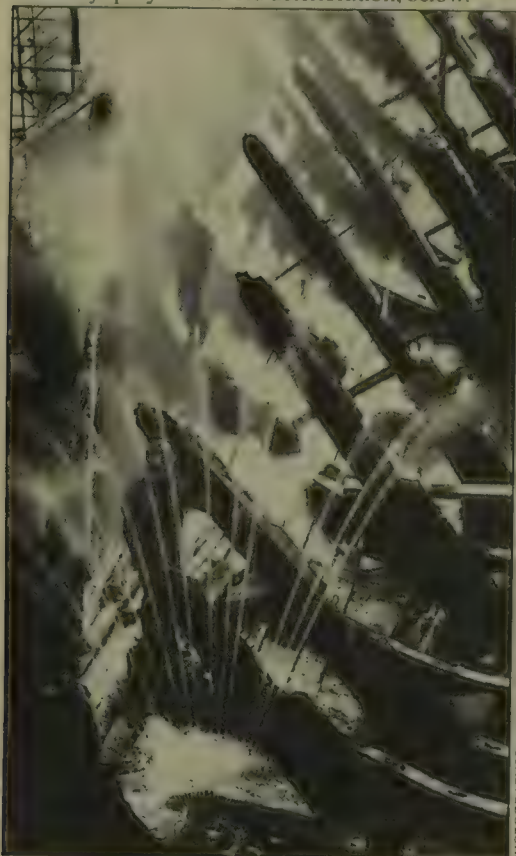


REX FEATURES

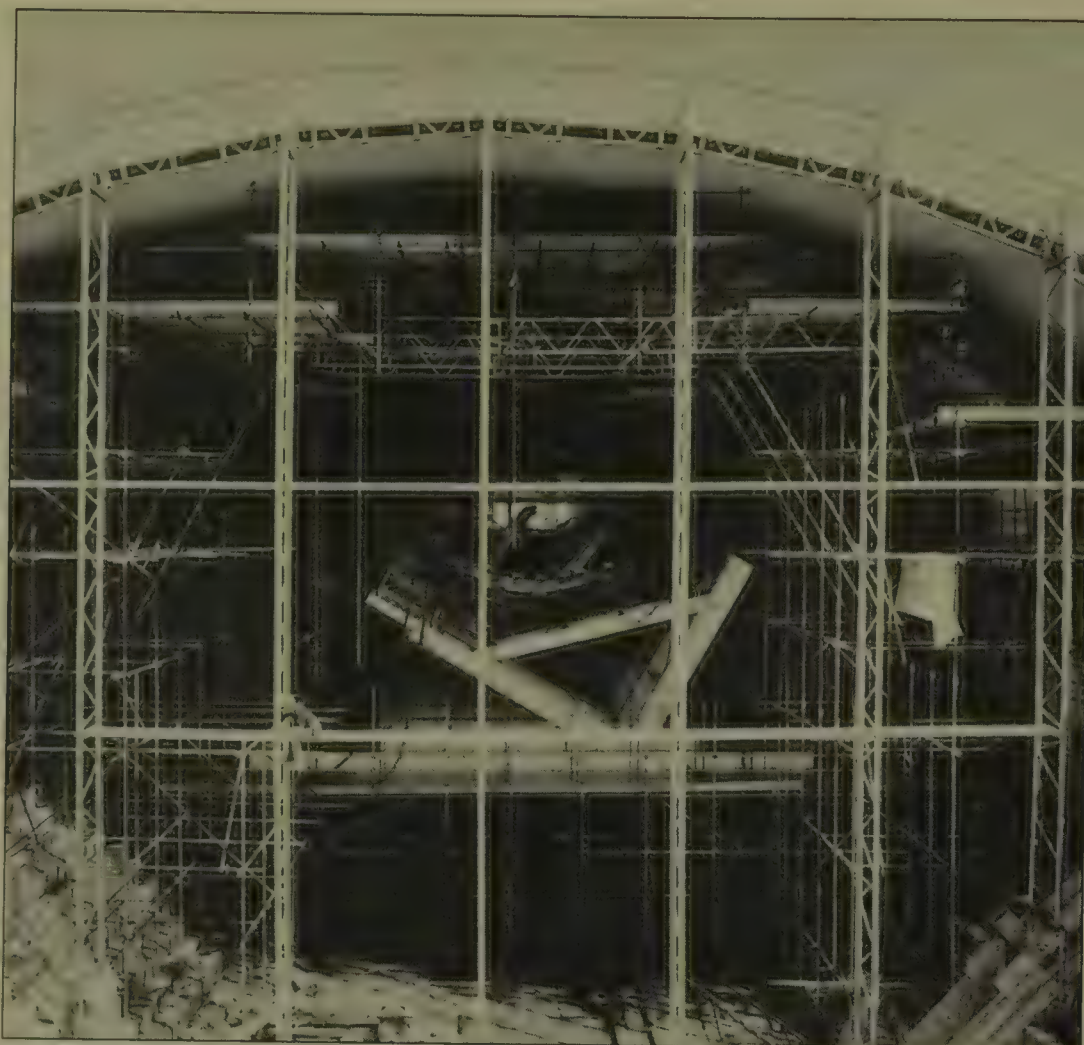
Ferry disaster: More than 300 workers were feared dead after a ferry caught fire and sank in Lake Nasser on the Upper Nile near the Sudanese border.

WINDOW ON THE WORLD

Preparing for display: The *Mary Rose*, now resting in Portsmouth dockyard, has been surrounded by an aluminium frame within which a walkway is being constructed for public viewing later this year. The timbers of Henry VIII's flagship are being continuously sprayed to avoid deterioration, below.



PHOTOGRAPHS BY JON HOFFMAN



Nine times lucky: Lester Piggott, riding the 9-2 favourite *Teenoso*, won his ninth Derby at Epsom. Second was *Carlingford Castle* ridden by Michael Kinane in his first Derby; *Shearwalk*, Walter Swinburn up, was third.



French hit: Yannick Noah, 23, beat the defending Swedish champion, Mats Wilander, 18, in the final of the French Open Tennis Championship in Paris, to become the first French winner in 37 years.

MICHAEL COLE



Summer show: A record 13,868 works by 5,405 artists were submitted this year for the Royal Academy's 215th Summer Exhibition. The Selection and Hanging Committee, top, chose 1,483 for display. *Afternoon*, *Clipston*, left, a painting in tempera by David Tindle RA, won the £5,000 Johnson Wax award for the most outstanding exhibit, judged by a separate committee.

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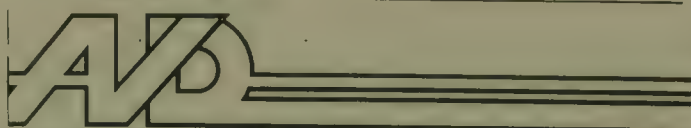


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Portraits of Britain

by Sir Arthur Bryant

At the start of this century the ordinary educated Briton had a rough general knowledge of his country's history. He knew it was an honourable record of which he had reason to feel proud, and which continued to confer material and moral benefits on all those people throughout the world who possessed British self-government or enjoyed the enriching and humanizing effects of the peaceful expansion of British seaborne trade and libertarian ideals. It stimulated in those who knew it a desire to serve their country and to prove themselves worthy of it. Above all, it was the history of a people whose civilization, behaviour and social attitudes derived from the teaching of Christ and Christianity.

Even those who knew little or nothing of the details of that history were unconsciously aware and proud of it. It was this that led to that astonishing manifestation of patriotism in 1914 when Britain was able without compulsion to raise nearly three million men in arms and to create, almost by a miracle, a military machine as vast and efficient as Germany's and, in the end, more enduring and indomitable.

Today that awareness of the country's past has been lost and more than one generation of British youth has grown up without it. The teaching of history, though technically far more scientific and scholarly than in my youth, has become so specialized and academic that the majority of the population knows little or nothing of its national past—and no scholar's life seems long enough to reduce to readable form the immense amount of learning required to write it. Yet in an age in which the welfare and even safety of society depends on the knowledge and opinion of the people, some historians must try, however imperfectly, to present their country's past in a form capable of awakening the understanding and imagination of those who have to shape its present.

I began to attempt this task more than 50 years ago when I wrote a number of books on the second half of the 17th century, including a life of Charles II and three volumes of a biography of Pepys. I continued to write, in *English Saga*, a political and social history of our people in the 100-year period culminating in 1940, and followed it with three volumes telling the story of our 22-year struggle against Napoleon.

At that point, having spent two decades on closely detailed historical narrative, I thought I would take a busman's holiday and write a single-volume boy's history of England. But I quickly found that, outside the two periods about which I had so far writ-

ten, I knew little of the history of England beyond what I had learnt at school and university. In trying to answer all the questions I could not answer without further intensive study, I found myself trying to write not a boy's history of England in one volume but an old boy's history in many volumes. During the next 10 years I wrote and published two of these, carrying our story from the earliest times to the end of Richard II's ill-fated reign in 1399. Since then I have added a history of the Elizabethan period which, with its prologue and epilogue, linked my two medieval volumes with those on the 17th, 18th and 19th centuries I had written earlier.

Yet during the past nine or 10 years I have gone back to my original plan of trying to compass our history as a nation into what I hope will ultimately be published in one single comprehensive volume. It will cover the whole range of our political and social existence as a people from the time our island was first formed 10,000 years ago, when an Atlantic flood separated it from the Continental mainland of Europe and Asia, until the aftermath of the Second World War and our own troubled era. It is my ambition to devote the rest of my life to writing for future generations of the British people, and of the English-speaking nations who share their common Christian and libertarian heritage, their history in a form which they could read

and learn from with pleasure.

Drawing on all my past books I am initially publishing the history in three consecutive volumes, the first of which, entitled *Set in a Silver Sea*, carries the story from 8000 BC to AD 1399, and will appear, I hope, early next year on the occasion of my 85th birthday. Its theme is the creation and evolution of the laws, institutions, moral beliefs and ways of thought which still guide us as a people. It shows how the framework of our national society grew—the monarchy, the Church, the Common Law, the beginnings of Parliament—together with the libertarian system which our forbears called Counsel and Consent and which was first evolved, fought for and fashioned in the 13th and 14th centuries, long before the more familiar battles between Crown and Parliament in the 17th century.

It also tells the story of how the three peoples—English, Scottish and Welsh—who inhabited the same small island, established through their conflicts and rivalries their own separate nationhoods and an ultimate common and united one. It shows how a succession of seafaring peoples braved stormy seas to come here—Celts, Anglo-Saxons, Vikings, Danes and Norman conquerors—and fought one another before ultimately finding a common home and ideal. If I had to convey the meaning of those thousands of years of our early history in a

single picture, it would be of a stormy and rocky coastal seascape and, arising out of the shadowy land it encircled, the distant spire of Salisbury cathedral.

The theme of my second volume, *The British Ocean Expansion*, which will carry the story from Chaucer and Caxton to the discovery of the ocean routes round the Cape to the golden East and across the Atlantic to the Americas, is what the great historian A. G. Dickens, in his book *The English Reformation*, described as "those three great centuries during which Britain placed her stamp upon world history". If I had to present that period of our history from 1400 to 1815 by a single picture, I think it would be of Drake and his three minute ships battling their way through the Magellan Strait into the forbidden Pacific, one of them to perish with all hands, one of them to return to England its task unaccomplished, but the third, renamed the *Golden Hind*, to encircle the globe and bring back inconceivable treasure and lasting glory.

My third volume will be called *A Search for Justice* and will run from 1815, after our triumph at Waterloo, to 1945 and beyond. It might be symbolized pictorially by one of the crippled victims of the Industrial Revolution, with all its vast accession of material wealth, in which Britain led the world, but whose attendant sufferings—the reverse of that wealth—have haunted our society ever since.

100 years ago



The *ILN* of July 14, 1883, reported the sinking of the 400 ton *Daphne*, a small steamer, at Linthouse, Govan, on the Clyde. She had been launched shortly before noon on July 3 and still had nearly 200 men and boys on board working on the interior fittings when she heeled over on her side and sank in midstream. Eighty bodies were recovered and more than 40 men were missing.

ENCOUNTERS

with Roger Berthoud

On being Reagan's London envoy

There was doubtless much superior tut-tutting and mutters of "there they go again" when President Reagan chose a party supporter and little-known businessman to be his ambassador to London. But John Louis (he pronounces the s), an heir to the Johnson Wax fortune, surely gives a far better flavour of Mr Reagan than would some seasoned State Department veteran—as indeed his non-career predecessors have done of *their* political master. The vast London embassy staff, with currently the experienced Ed Streater as Number 2, can handle the nitty-gritty of diplomacy. In the best sense, Mr Louis is his master's voice, sharing with the President not only a lack of obvious qualifications for his post but an ability to disarm hostility and generate goodwill.

Tall, pleasant-looking and immaculately dressed, he welcomed me to his large office in the Grosvenor Square colossus with that very American friendliness. It was, he explained, his maternal great grandfather who had founded the family firm in 1886 in Racine, Wisconsin. Originally it was a hardware store with a small manufacturing plant nearby, making *inter alia* parquet flooring. Customers wanted to know how to take care of the floors, and lo! the polish, made initially with carnauba wax from a Brazilian palm tree, was born.

He himself was brought up in Evanston, a suburb of Chicago, and his first job was selling monogrammed glassware to department stores in the area. Then came a spell in advertising, followed by three years at the family firm's headquarters, a magnificent building designed in the 1930s by Frank Lloyd Wright with glass tubing in lieu of windows. As director of international marketing he travelled the globe, making useful contacts and friends in Latin America, Africa, Europe and the Far East (unspoken message: I am no innocent abroad). In 1961 he left to set up as a venture capitalist, raising money for some two dozen new or expanding firms: about 10 per cent succeeded.

With a partner he meanwhile began to expand a group of radio and TV stations in Arizona which he had inherited from his father. By the late 1970s this embraced seven TV and 13 radio stations and the USA's largest advertisement-hoarding company, and they decided to merge it with the Gannett Corporation, owners of the country's largest newspaper chain. With Gannett, based in Rochester, he helped plan the launch (last September) of *USA Today*, the USA's first national daily newspaper, now selling some 1,100,000 copies daily from

numerous printing plants.

The first and fruitful encounter with Mr Reagan took place a few weeks after the latter's election, at the California home of a previous London ambassador, Walter Annenberg. Mr Louis believes that a non-career man can act as a breath of fresh air to a large, highly professional embassy. The London staff wanted him to succeed, he felt, and found it refreshing that while continuing to enjoy a direct line to the White House, he did not have to protect either his career or indeed his rear, as he nicely put it.

"I had my doubts at the beginning about whether I could handle the position," he admitted, "but I think that's true of anyone changing occupation. The most taxing thing at first was having to assimilate all the information about foreign and domestic policy that one needs if one is to speak to small and large groups of people in an informed way. It took me a good deal of time, but I think I came up to speed at an average rate, with the dedicated support of the staff here."

He dismissed as untrue an idea, floated from Washington in *The Standard*, that the White House was bypassing the London embassy in favour of the British embassy in Washington, where an old pro, Sir Oliver Wright, is ambassador. "I have developed a much thicker skin to criticism in the Press," he said. "Being taken apart, here and at home, was devastating at first. But I think I have always known that it's the duty of the Press to 'comfort the afflicted and afflict the comfortable'."

He sees himself as a mixture of salesman—of the Reagan administration's policies—and reporter of the British scene. In both roles he has travelled up, down and across the UK, including Northern Ireland's six counties. "What a great kaleidoscope of different kinds of people you have, as well as topography," he exclaimed feelingly. And, tiring though he finds it, he is an amazingly assiduous host at Winfield House, the residence in Regent's Park, where he and his wife Jo(sephine) entertain between 1,000 and 2,000 people a month without, incidentally, having to dig deep into their own money. They give receptions, cocktail and dinner parties, barbecues, square dances, and guests—perhaps the Shadow Cabinet or the TUC, publishers or journalists—may be in groups or mixed. The aim is to meet the British and generate goodwill. "It goes on and on."

John Louis sees the special relationship as alive and well, despite some "jolting bumps" last year: over British steel exports, the earlier stages of the



John Louis: a non-career ambassador can act as a breath of fresh air.

Falklands crisis, IRA gun-runners. The issues most frequently raised—almost always politely—by Britons he meets concern US policy in Central America, President Reagan's hard line with the Soviet Union, and US defence spending. But goodwill for the President abounds, he finds, starting at the top with Mrs T.

Surveying BBC Radio's networks

Monica Sims's recent promotion from being Controller of BBC Radio 4 to the re-created post of Director of Programmes—lapsed since 1978—coincided with the 30th anniversary of her joining the Corporation. Keen originally to become an actress, she had lectured in literature and drama at



Monica Sims: balancing radio's output.

Hull University on leaving Oxford, and worked in vacations at the Bristol Old Vic and Windsor rep before joining the BBC as a talks producer for *Woman's Hour* in 1953. With her blue eyes and fine features, she still has plenty of presence.

"The ideals I absorbed almost by osmosis when I joined the BBC are still much the same in the networks," she mused in her office at Portland Place. "Each is seeking high quality programmes in its own genre. What has altered is the amount of time, money and staff available to work on radio programmes, in view of the huge explosion of television. A lot of experienced producers and performers have moved to television. I think radio has become a younger medium, and not something to which people come for a career for life, as it used to be. Nowadays people expect to move around." She herself spent 11 successful years as head of the BBC's brilliant children's television programmes before reverting to Radio 4 as its head in 1978, just before the wavelengths changed.

Had television affected radio as much as one might have expected, I wondered? "It has perhaps released radio from doing things which TV, because of its visual appeal, does better; but no subject area has been closed off—there are always people who don't or for some reason can't see TV. If television hasn't affected the range of things radio does, it has exposed radio programmes to television styles. Radio has become much less formal, and local radio is the least formal of all. One interesting thing will be to see what will be the effect of

breakfast TV." So far, she said, it looked as if Radios 1 and 2—the popular end—had been affected, but not Radios 3 and 4, or local radio.

"One of the things I shall be expected to do in my new job is to look right across the board at what the BBC is offering on radio, to see if the variety and choice is the most appropriate." The allocation of money for programmes and networks also comes within her new responsibilities.

With technological change moving even faster than usual—the "information explosion"—this is a good moment to give careful thought to radio's role, she believes. Cassette players in cars, videoed films as alternative entertainment, information services like Ceefax, Prestel and Oracle increasingly available for instant news, the development of cable TV: how should radio develop and respond in the face of these challenges?

Not surprisingly, she feels that radio still does certain things supremely well, and they tend to be things she fostered at Radio 4, such as intelligent discussion, a wide range of drama, and good current affairs reportage and analysis from home and abroad. She admits it will be hard to listen less to Radio 4, and still sees the old Home Programme as an exemplar of the Reithian concept of leading people on from the familiar to new sources of (improving) stimulus. She sees the "strip programming" of Radios 1 and 2—wedges of music and chat from personality disc jockeys—as an essential part of BBC Radio's competitive mixture, while Radio 4 is more of a complement to the daytime TV schedules. In the evenings, inevitably, the audience for radio drops dramatically as the nation becomes square-eyed.

At Radio 4 she has been a firm proponent of a wide variety of offerings, introducing more music and poetry and a wider range of drama: "It's essential to balance news and current affairs with things that appeal to the emotions and imagination," she says. Of course a day's radio has to have its fixed points—they are part of people's lives, and changes arouse strong feelings—but she likes to feel Radio 4 retains a capacity to surprise its listeners. With its strong appeal to those alone at home or in their car, it makes demands on its audience and is above all not a background noise, she insists—a trifle irritatingly for me, since I frequently find the effort of listening unrewarded: Terry Wogan, Jimmy Young and Radio 3's music (if not some of its more pretentious announcers) are more often to my taste.

Monica Sims is used to picking her way through emotional minefields. The difficulty in such tradition-laden institutions as the BBC is to preserve the good while adjusting to changing circumstances. She evidently has the intellect and the personality to achieve much in her remaining two and a half years at the BBC. She will have to show that her much-battered listening ear has retained its freshness.

Small but independent

Some 490 students may seem a modest tally for a university, even an independent one. But the University of Buckingham is what the sometime University College at Buckingham has now become, and in July it receives the royal charter from Sir Neville Leigh, Clerk of the Privy Council, and installs its first Chancellor, Lord Hailsham.

As a sort of seal of approval, the royal charter will help Buckingham's image both in the educational world and abroad, its second Principal and first Vice-Chancellor, Professor Alan Peacock, believes. Doubters were not lacking when it opened its doors to its first students, 75 per cent of them from overseas, in 1976. Since then, he points out, not only have its "licences" (now bachelor degrees) been accepted as fully valid in the professions and business, but members of its staff have become external examiners for other universities.



Alan Peacock: a broader approach.

Just how independent is it, I asked Professor Peacock, given that its British students may and do receive local authority grants? First, he explained, in its capital funding, of which £1 million came from Lord Tanlaw of the Inchcape trading family, and a substantial sum from Ralph Yablon, a Yorkshire lawyer. State universities receive contributions to capital and current costs from the public purse; Buckingham does not. It is free to choose its own academic calendar (two years of four terms each, leaving 12 weeks annual holiday, against the usual three years of three terms each), its own curriculum and its own staff and pay grades. As Vice-Chancellor, he said, he is spared the endless negotiations with Whitehall and meetings which burden most of his peers, and can concentrate on teaching, research (an essential stimulus for all staff), writing and events on the ground.

Among the chief gains of independence for the students, he believes, is

Buckingham's broader academic approach. For example those studying law, the largest faculty, or accounting must do a subsidiary course in maths or a science and in a foreign language: foreigners can choose English. Those doing life sciences, mainly biology, must do a course in language and literature, and there are links with several French and German universities. Some budding lawyers do gripe about having to cut up frogs, Professor Peacock admitted; but most see the benefits of these scientific and linguistic insights, not least in their ability to express themselves.

Students from abroad at present represent 55 per cent of the total, coming mainly from Nigeria, Malaysia and the Caribbean. For non-EEC nationals, now obliged to pay fees at British universities, Buckingham represents good value, Peacock pointed out: eight terms in two years cost under £9,000, against £10,000 for nine terms over three years elsewhere—and not only foreigners appreciate being on the job market (such as it is) a year earlier. Less tangible gains include an Oxbridge-type tutorial system with very accessible staff, and the intimacy of a small-scale institution in pleasantly converted old premises and some good new accommodation. He regards 1,000 students as Buckingham's maximum size.

On the negative side, he conceded that the town is small and a bit isolated, though London and Oxford are not too far off. Students have to devise much of their own entertainment, and there are few sports facilities. The four-term year requires hard work, but staff have one term off for research.

"There is no point in a student coming to Buckingham if he or she hasn't decided what to do in life," he said. "It's not the place to find out what life is about—there isn't enough time. It's probably easier for the mature students to accept that." Staff do not get "tenure", that is a job for their working life, but five-year working contracts are common, and they are spared (to the students' gain) the temptation to abuse a secure position.

Peacock himself is a genial, burly man of almost 61 years who has been lecturer in and professor of economics at St Andrew's, Edinburgh, London and York universities; was chief economic adviser to the Department of Trade and Industry from 1973 to 1976; and has chaired *inter alia* an Arts Council inquiry into Britain's orchestral resources—music is his chief extramural love. A less ideological man than Buckingham's first Principal, Lord Beloff, he regrets that it has been to some extent politicized. "Anybody who believes in a plural society can surely accept a place like Buckingham as part of it," he commented mildly. "I would hope I could persuade a Labour government that we provide a useful educational service and a check on what others do." Meanwhile he wishes critics would see the place before firing off their salvos from afar.



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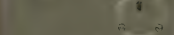
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**TIE AND STOCK
 PINS**



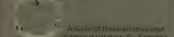
Black enamel tie pin
 c. 1880



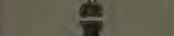
Gold engraved tie pin
 c. 1880



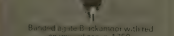
Gold engraved tie pin
 c. 1880



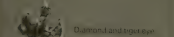
Gold engraved tie pin
 c. 1880



Gold engraved tie pin
 c. 1880



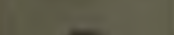
Gold engraved tie pin
 c. 1880



Gold engraved tie pin
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Gold engraved tie pin
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Gold engraved tie pin
 c. 1880



Gold engraved tie pin
 c. 1880

Ulster wins 1983 Museum of the Year Award



The Ulster Folk and Transport Museum near Belfast has won this year's top museum award. The director of the museum, George Thompson, was presented with a cheque for £2,000 and *The Illustrated London News* trophy, a porcelain sculpture by Henry Moore, at a lunch in London on June 13. The Ulster Folk Museum, established in 1958, has recently joined with the Belfast Transport Museum on a 176 acre site at Holywood, 8 miles from the centre of Belfast. A new exhibition gallery, opened in 1981, is the first of a planned series to illustrate many aspects of country life in Northern Ireland.

Six other museums received awards this year. They were:

The Hunterian Art Gallery, Glasgow (£1,500 award for excellence within the field of fine art, sponsored by Sotheby's).

Norton Priory Museum, Runcorn, Cheshire (award of £1,000, sponsored by Imperial Tobacco, for the best small museum).

Museum of Leeds Trail (£1,000 for the best industrial museum, sponsored by Unilever).

Tate Gallery Paint and Printing Exhibition (£750 for the best exhibition, sponsored by James Bourlet).

Wellcome Museum of the History of Medicine (£500 special award, sponsored by Book Club Associates).

Sheffield Industrial Museum, Kelham Island (£500 special award, sponsored by Book Club Associates).



Top from left, three of the 16 reconstructions now forming part of the Ulster Museum: the Parish Church of Kilmore, Hill Farm from Cushendall, and a bedroom from a weaver's house in Ballydugan. Left, the entrance to the new exhibition gallery; above centre, a corner of the agriculture exhibition; and above, engines in the Transport Museum.

Ordeal by noise

by Nigel Sitwell

July 83

The growing battery of noises assaulting our ears can cause not only acute distress but serious physical damage. The laws controlling this form of pollution are confusing, but there are some measures of protection.

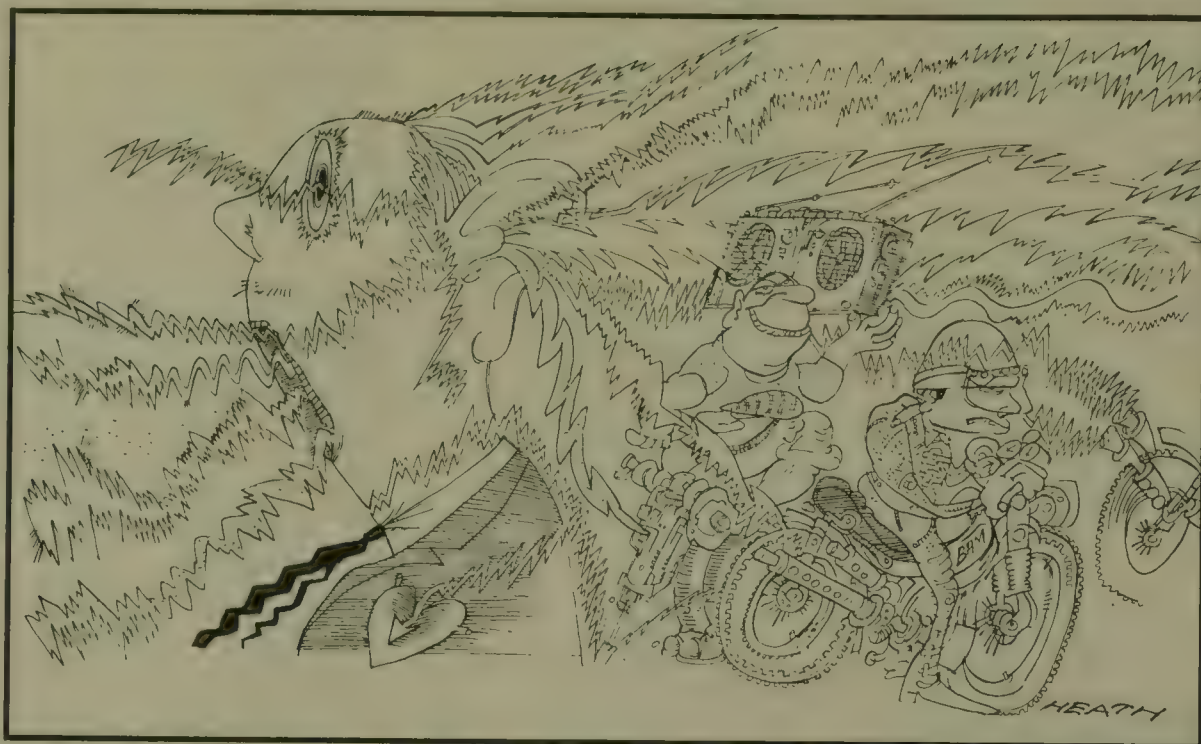
In common with most town- and city-dwellers I live surrounded by a variety of unwanted noises. On the corner is the Watneys pub I no longer patronize because of its deafening jukebox. Nearby is the Europa supermarket that allows customers no escape from the banal chatter and music of Capital Radio. Even closer, the staff in my local newsagents have similar sounds blaring from a transistor radio balanced on the shelf behind them. The people in the flat next door seem to turn up the volume of their record player as the hour gets later. There is a constant stream of traffic along the street outside, not to mention periodic bursts of sound from burglar alarms on the blink (99 per cent of occurrences are false alarms), and motorcycle messengers who leave their radios switched on while they make a delivery.

I live in the King's Road, Chelsea, so perhaps mine is a particularly noisy environment. And if I were offered Brahms or Beethoven I might be happier. On the other hand I am over 40 and consider myself intelligent—and according to John Connell, founder of the Noise Abatement Society, it is intelligent and sensitive people who most resent being assaulted by unwanted noise. He adds that those who suffer least are "the young, the strong and the intellectually underprivileged".

Europa Foods carried out a survey at one of their stores recently and found that most of their customers like the music. Watney Mann say that in some areas "entertainment machinery" is essential to get people into pubs, adding that publicans should be able to judge their customers' preferences and act sensibly. We can at least avoid shops and pubs that annoy us if we are lucky enough to have a choice, but most other forms of noise pollution are far more difficult to deal with. From many there is no escape.

About a quarter of the British population are bothered by traffic noise according to a 1978 survey, and some six million people may live in conditions that would qualify for insulation grants if a new road were built beside them—but they get no help because their road existed before the system began. Each year about 14,000 people in England and Wales are convicted of traffic noise offences, the vast majority relating to faulty silencers.

The most interesting statistic is the number of complaints recorded by local authorities' environmental health officers. These have doubled in the last decade, and are now around 1,400 for each million of population. Nevertheless this is only a rough guide to the



scale of the problem, because the figure does not include aircraft noise, most traffic noise and other major sources.

The lack of adequate statistics makes noise pollution more difficult to handle than other forms of pollution. Its effects are subjective, because different people react to noise differently. Noise is also hard to measure accurately, and there are several different scales for expressing noise levels. The decibel scale measures the intensity of sound pressure. It is a logarithmic scale, so that an increase of 10 decibels (or 10 dB) means a tenfold increase in sound pressure. But the sounds we hear are a combination of pressure and frequency (cycles per second), and it is this combination we interpret as "loudness". So another, appropriately modified, scale is used: in this A scale, usually written as dB (A), an increase of 10 decibels represents a doubling of loudness. Yet another scale, called the Perceived Noise Level, is applied only to aircraft noise.

However it is measured, there is no doubt that excessive noise can be harmful. At even relatively moderate levels noise causes inflammation to the lining of the stomach and the brain. It causes constriction of the smaller blood vessels, especially in the fingers, toes and abdominal organs. It may cause headaches, and can have profound effects on sight, and it cuts the blood supply to the heart.

People have been driven to kill others, or themselves, because of unwanted noise. A living hell called noise deafness can result when the cells of the

inner ear are damaged. Sufferers have to endure a continuous buzzing or ringing in the ear—sounds that are not there at all. This condition is called tinnitus and is irreversible. The only remedy is to replace the cochlea, a snail-shaped organ in the inner ear, with a plastic substitute, an operation costing £20,000.

Apart from the fact that the early stages of permanent hearing loss can easily pass unnoticed, there is the complication that the damage done is dependent on several factors: the actual noise level; the duration of exposure; and the length of time the hearing is rested between exposures. Some people are more susceptible than others and there is no easy way to identify them. The effects are cumulative, so you have to add your exposure at work to the noise you experience during leisure time. Finally if you have suffered some hearing loss during early and middle life, this will make matters even worse as you get older, when hearing normally declines in sensitivity anyway.

Extremely loud or high frequency sounds are dangerous enough, but even worse are very low frequency sounds, well below those we can hear (normal human hearing spans a range from 15 to 20 cycles per second to 20,000 cycles per second). Such infrasound produce a vibration that causes the internal organs such as heart, stomach and lungs to rub together. The frequency of 7 cycles per second is fatal because it is related to the rhythms of the brain.

Some 20 years ago French scientists at Marseilles tested an infrasonic noise weapon that nearly killed its operators before they managed to turn it off. A "noise bomb" or "noise shell" could achieve these devastating effects without danger to those who send it on its way. Such a missile may already have been developed.

Making a noise is not in itself an offence; it only becomes one if the noise constitutes a statutory nuisance. This is not easily defined, but the most commonly used definition, which dates from 1851, puts it thus: "An inconvenience materially interfering with ordinary comfort, physically, of human existence, not merely according to elegant or dainty modes of living but according to plain and sober and simple notions among English people."

The difficulty of precisely measuring noise accounts for the difficulty in establishing legal limits. There are a number of codes of practice covering, at present, the operation of ice cream van chimes, burglar alarms, model aircraft, water skiing and power boating, and especially our working environment. Though carrying no legal obligation these codes are valuable because if you have not been observing the appropriate one you might find it hard to prove you were not causing a nuisance.

The employment code of practice lays down a baseline limit of 90 dB (A) for an eight-hour working day. Exposure to higher noise levels brings a corresponding reduction in duration.

Thus an equivalent noise dose results from four hours exposure to a level of 93 decibels, two hours at 96 decibels, and only half an hour at 102 decibels. Unfortunately some 2.5 million people are reckoned to be working in conditions worse than these. Attempts to get the provisions of this code of practice turned into legal obligations have met stiff opposition from employers. The CBI estimates it would cost £1 billion to improve conditions for all the workers still at risk.

Traffic noise is perhaps the most widespread and intractable form of noise pollution. Some years ago the Noise Abatement Society proposed a radical scheme to relieve London's problems by building a network of many miles of roads 300 feet beneath the capital. This would carry through traffic under London as well as accommodating commuters and goods deliveries. The scheme—which might cost upwards of £10 billion—would be financed entirely by tolls and the creation of new freeholds underground. But it is too radical even for the GLC, who view it as closer to fantasy than reality.

Good planning—diverting traffic, sensible building and so forth—can obviously help, but something more is needed. And the Noise Abatement Society has another plan up its sleeve that seems to be more immediately practical. The idea is to incorporate noise limits into the annual MOT test, which would require construction of special testing facilities. In between tests the police, traffic wardens and others would simply note the registration number of an apparently noisy vehicle. This would be fed into the central computer and after a specified number of reports the vehicle would have to be re-tested.

Within the last few months new noise limits have been introduced for vehicles leaving the factory and their subsequent use on the road. But noise experts agree that these requirements are pointless without testing facilities. The society's plan has been welcomed by the GLC, for instance, who see it as having considerable merit. And John Connell says that every Minister of Transport for years has expressed approval, "though so far it has always been rejected by the civil servants". It may well be introduced before Parliament soon after the general election in the form of a private member's bill.

Such legislation would be an effective curb on antisocial motorcyclists, who cause disproportionate and unnecessary aggravation. The French once estimated, for instance, that a noisy motorcycle driven across Paris at night wakes up half a million people. Many riders quite wrongly equate noise with power, and it is all too easy to tamper with a silencer to make it less effective.

Microlight aircraft and helicopters also create noise that is intensely annoying. Around Weybridge, for example, a wealthy area plagued by helicopters, aggrieved residents have taken some 20 cases to court, but lost

Some typical noise problems

Where to complain	Remarks
General neighbourhood noise Environmental health department of local authority Direct to magistrates (England and Wales) or Sheriff (Scotland)	Control of Pollution Act 1974 provides for both of these. You may also take civil action under common law. Best of all is to try to resolve the problem informally.
Ice-cream van chimes Local authority, or direct to company concerned	May be used only between noon and 7pm by law. If you contact the company direct, they will probably avoid that street in future.
Burglar alarms Police and local authority	Many authorities have by-laws insisting on automatic cutout after 20 minutes.
Loudspeakers in the street Police or local authority	Loudspeakers may not be used at any time for advertising trades, businesses or entertainments, with exception of vehicles from which perishable foodstuffs are sold. No use permitted between 9pm and 8am (except police, etc). But ordinary car radios exempt from regulations.
Construction sites Local authority	
Noise at work Health and Safety Executive inspectors, or local authority	Employers have obligations under Health and Safety at Work Act 1974
Noise from road traffic Police (general traffic noise complaints to local authority)	Noise limits in force on new motorcycles first used after April 1, 1983; others applicable from October 1, 1983. But pretty useless without noise-testing facilities. Horns may not be used while stationary, or on a restricted road between 11.30pm and 7am. Multi-tone horns not permitted.
Noise from air traffic For aircraft using Heathrow, Gatwick or Stansted, Department of Trade on 01-215 3856 (24 hours). For other airports, contact airport operator. For military aircraft, contact Ministry of Defence.	Householders around Heathrow and Gatwick may qualify for noise insulation grants (contact British Airports Authority or local authority). Around military airfields some grants from Ministry of Defence.
Motorcycle messengers Try complaining to company concerned (mentioning registration number): they may not like the bad publicity.	A suitable candidate for a code of practice? There is no reason why drivers should not switch off radios when making deliveries. It is perfectly possible to build speakers into drivers' helmets, though relatively expensive.

every time. Such nuisances may best be dealt with by use of planning procedures or local by-laws in the absence of national legislation.

Many recreational activities carry the risk of actual hearing damage to both participants and bystanders. They include discotheques and pop concerts (where noise levels up to a horrific 120 decibels are not uncommon), motor racing, public swimming baths, the use of sporting rifles and shotguns (regular use of a 12-bore shotgun is undoubtedly damaging), and DIY power tools. It is impossible to draw up noise limits for many recreations because of the range of variable factors, so common sense ought to prevail. If you shoot, drive racing

cars, go to discotheques, or even use motor mowers or electric hedge trimmers, you ought to wear ear muffs or proper ear plugs—ordinary cotton wool is no use at all.

The introduction of personal cassette players such as the Sony Walkman is welcome because no one but the user can hear the sound. The user, however, can suffer greatly. John Connell claims that such machines can push out some 124 decibels, which would not be tolerated in a factory for more than a few seconds. He has suggested the output be limited to 90 decibels, but the manufacturers reply they "have no problems in Japan".

Another of Connell's campaigns is to oblige the manufacturers of domes-

tic appliances to reveal their noise levels. Despite considerable resistance from industry there is general agreement among EEC governments that this is desirable, if agreement can be reached on methods of measurement. The EEC have asked Connell to resolve the impasse. Meanwhile France has decided to go it alone, and it is now likely that other governments may follow her lead.

The noise problem that probably leads to more widespread irritation than any other is domestic or neighbour noise. When your neighbours next throw a rowdy party it is not much use calling the police because it is not their responsibility, and they may not come unless you can convince them there is likely to be a breach of the peace. Once they arrive they have no right to enter the premises without a warrant. But an environmental health officer employed by the council can do so. Most of us would be unable to locate such a person in the dead of night, though some councils now mount Saturday night patrols in troublesome areas.

If you give your council sufficient evidence they may take your neighbours to court on your behalf, or you may choose to prosecute them yourself. But beware of doing this without legal advice. One Wandsworth woman, driven to distraction by barking dogs, did so recently only to find that her opponents had engaged a barrister. She lost the case and was handed a bill for £2,700. And the dogs were still barking.

Those with responsibility for dealing with noise include the Departments of Trade, Transport and the Environment, the Ministry of Defence, the Health and Safety Commission, local authorities and the police. There used to be the Noise Advisory Council, but unfortunately the Government axed this quango in 1981 for a notional saving of £75,000. Prodding all these government departments along is John Connell, who runs the small but influential Noise Abatement Society from his home in the time he can spare from his export business.

John Connell believes that ultimately the answer to noise problems lies in people learning to show more concern for others, which in turn depends on education. And he has an answer, too, to the puzzling question of why young people enjoy excessive noise while older people do not. "Noise is like sex," he says. "It saps energy, which youngsters have plenty of and their elders not enough." ●

Explanatory leaflet *Bothered by NOISE?* available free from local council offices, Citizens' Advice Bureaux, or Department of the Environment. *Hearing Hazards and Recreation* leaflet available free from DoE Publications Store, Building No 3, Victoria Road, South Ruislip, Middlesex HA4 0NX. Details of Noise Abatement Society (annual fee £5) from PO Box No 8, Bromley, Kent BR2 0UH.

The USA and Central America

by Adam Watson

A former British ambassador to Castro's Cuba looks at United States involvement in the long-troubled neck of Latin America and analyses some possible Soviet motives for involving the Cubans there.

The four small republics on the Central American isthmus between democratic Costa Rica and the Mexican giant have been poor, backward and badly governed for as long as anyone can remember. But the spread of violence, the increasing involvement of the United States and the communist powers, and the glare of misleading publicity have made the area a matter for international concern. What is happening there? How far is America responsible for the mess? What are the Cubans and the Russians up to? What are the long-term interests of America's European allies?

Like much of Latin America, the four republics—Nicaragua, Honduras, El Salvador and Guatemala—have democratic traditions of a sort. But they are the heirs of the later Roman empire: praetorian states where the army is the ultimate basis and guardian of authority and either nominates a general as emperor or supervises the performance of civilian governments. This assumption also prevails in Argentina, Chile and Brazil. Even in Cuba, Fidel Castro never appears in public out of uniform.

The four isthmus republics have however been dominated by a few families of large landowners who, with US concerns like the United Fruit Company, produced cash crops for export but left the mass of largely Indian poor in truly wretched conditions. Resentment at this oppressive system has been widespread. The Roman Catholic Church has taken up the cause of reform. Armed insurrection has periodically flared. The rebels have used terror and atrocity in their bids for power. The police and the army, as well as right-wing extremist groups, have used counter-terror, including the summary killing of rebel leaders.

The United States has intervened from time to time in these republics to prevent the installation of strategically dangerous régimes or to protect American investments. For the last 40-odd years, intervention has been reluctant, thanks to a genuine American dislike of interference in the internal affairs of other countries and opposition to it throughout Latin America. Lyndon Johnson's intervention in the Dominican Republic proved beneficial, but otherwise United States policy, by intervening only against communist insurgency while neglecting social evils, did little to foster the evolution of more humane government and may even have frustrated attempts at moderate reform.

That correct but shortsighted policy was practicable only while the strategic enemies of the US did not exploit the endemic discontent. Recently the Soviet Union, no doubt exasperated by American encouragement of dissidence in Poland, Afghanistan and

other Soviet neighbours, unleashed the eager Cubans. In several states Marxist guerrilla leaders trained in Cuba and armed for the job have stiffened, then dominated the insurgency.

When the oppressive, self-interestedly pro-Yanqui Somoza family failed to maintain their dictatorial order in Nicaragua in 1979, a good 80 per cent of the population welcomed the Sandanista alternative which promised both order and reform. The new Nicaraguan government, in a letter to the Organization of American States, promised fair elections, a free Press, and a non-aligned foreign policy. The United States welcomed the change and stepped forward to help. In the first two years they gave the Sandanistas more aid than they had given during all the Somozas' long years of power. But the communist army leaders established control. There are now more Cuban advisers in Nicaragua than US advisers in the whole of Latin America, and Nicaragua has become the main channel for Soviet bloc arms to the rebels in El Salvador.

The US Administration, alarmed at the spread of communist influence in America's backyard, decided to draw the line at El Salvador. President Reagan would like to ensure the military defeat of the rebels by supplying enough arms and training to the Salvadorean army and armed police to outmatch the rebels' aid from Cuba and elsewhere. He also wants to help the armed dissidents in Nicaragua enough to dissuade that government from acting as a conduit to El Salvador. In El Salvador he supports the moderate régime and its land reform programme against the right-wing majority in the local legislature. But he is loath to get deeply involved.

Majorities in both houses of the US Congress, including many moderate Republicans, dislike US involvement even more. Burnt by Vietnam, they fear the fire in Central America. They especially oppose American aid to Nicaraguan "freedom fighters" and favour unspecified negotiation, in El Salvador and in the area.

The situation on the ground is discouraging. In Nicaragua the Marxist government is unlikely to be toppled or to allow more freedom than prevails in, say, Poland. In Guatemala a born-again Protestant military imperator is determined on strong-arm tactics to prevent his country going the way of Nicaragua. He scarcely makes even

cosmetic gestures on social reform or human rights, and Reagan has cut off military aid. Honduras offers more hope. Its government is relatively democratic and reformist, but the country is abysmally poor and weaker than its militant neighbours. In El Salvador the government's mild dose of land reform and social justice is violently opposed by the left and the right. The small farmers who acquire land and thus a stake in the community would in more settled conditions support the government that gave it to them. But they, like the great majority of Salvadoreans, are passive sufferers from the deliberate economic destruction of the civil war and from the terror and counter-terror. They long for the re-imposition of order.

There may be two ways out of this present impasse. The first, advocated by the US Administration, is to arrange for fair elections in El Salvador with convincing guarantees of immunity for the rebels—perhaps with international supervision by other Latin American states. This would mean that not only the government, but also the army and the right would have to accept the rebels, with their arms and propaganda and very real grievances, as legitimate participants. Such legitimization would make it easier for the Marxists to continue their armed bid for power if they failed at the ballot box. The rebels would have to agree to abide by the result of a vote. So far they have refused: they know they are in a minority. Consequently many observers think the proposal for rebel participation is window-dressing. A more attainable aim is to let the rebels boycott the presidential election later this year. There is reason to hope that the Christian Democrat reformer, Napoléon Duarte, will be elected and will then muster enough support in the legislature to put through more radical reforms.

The other possible way forward is by negotiation. That would not exclude elections, but would have to reach well beyond El Salvador. Experienced mediators believe that a dialogue between the parties involved in the area is possible, beginning on a shuttle basis, and could be fruitful. The most promising is that undertaken by the so-called *contadora* states—Mexico, Venezuela, Colombia and Panama—with all the governments and rebels involved. If this is to succeed it must enjoy the confidence of the

Cuban and Nicaraguan governments, and of the Salvadorean rebels.

Central America is important to the US because of the Panama Canal and the position of the isthmus on the Caribbean and the Pacific. But since Cuba and Grenada are associates of the Soviet Union, the addition of Nicaragua would not make matters much more difficult for the US if the realignment stopped there. This is what negotiations will have to ensure—something like the Protestant-Catholic settlement of *cujus regio ejus religio* after the religious wars in Europe.

The real issue is the impact on Mexico of a steady spread of Soviet influence. Mexico has come to bulk much larger in the American view of the world scene. It has displaced the Middle East as the principal foreign source of American oil. As the Mexican population moves inexorably towards 100 million, the pressures inside Mexico are kept manageable only by huge US and World Bank loans, increasing production by US companies in Mexico (at the expense of US jobs) and the flood of Mexicans across the border to join some 10 million compatriots already in the US. The symbiosis of these two very different countries is especially felt in the border states of California, of which Reagan was for two terms Governor, and Texas, which is Vice-President Bush's state. It is said in the State Department that Mexico now matters more to the US than the whole Middle East, including Israel. Reagan would never utter such an electorally dangerous thought, but he would certainly understand it. So far Mexican policy has been skilful at dealing with Reagan, after a failure with Carter, and in keeping the lines open to Cuba. Mexico may help work out tolerable arrangements in Central America. But if the Soviet bloc pressures begin to affect Mexico, the US will feel obliged to turn its attention southward.

One obstacle to a settlement is that the present situation suits the Russians, who can cause the US a lot of trouble for a small outlay. Soviet exploitation of opportunities in the Caribbean in recent years is partly a result of their deteriorating relations with America after the constructive dialogue with Nixon and Kissinger. Andropov has shown faint signs of readiness to resume exploratory exchanges. The Caribbean would benefit from the two superpowers talking directly and discreetly. A Central American *modus vivendi* can scarcely emerge or be maintained by means of a tenuous proxy dialogue between Mexico City and Havana.

Adam Watson is working at the Center for Advanced Studies in the University of Virginia, USA, and is the author of *Diplomacy* (Methuen, 1982).



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Nectar

Guiding The Guardian

by Marcel Berlins

Among Britain's crisis-prone national newspapers, success stories are rare. In eight years as *The Guardian's* editor, Peter Preston has quietly led it to a new esteem and financial stability.

Taking *The Guardian* is like belonging to a comfortable club. For a joining fee of 23p a day, *Guardian* buyers gain access to a community of like-minded people, creating a bond which transcends the mere fact that they read the same newspaper. They are embraced in a conspiracy of shared beliefs and ideas. It is a club with a conscience: the paper cares about the underprivileged and the unemployed; it abhors injustice, social or individual; and it passionately supports human rights and equality. These values are translated on to the printed page with style and wit; *The Guardian* may irritate, embarrass or annoy, but it seldom bores. Membership of the club is today not nearly as exclusive as it used to be. Somewhat to the surprise of its admirers, the paper has become one of Fleet Street's success stories, at a time when there are precious few around.

The Guardian keeps its editors for rather longer than current Fleet Street fashion dictates. Peter Preston has been in the job for eight years but remains, even to many within journalism, as unknown as the latest short-lived incumbent of a circulation-losing popular daily. He is seldom seen on television, never courts publicity, and has escaped involvement in the media rows and scandals that regularly entertain the British public. Slightly built, quiet in dress and manner, 45-year-old Preston could easily be taken for a middle executive in a discreet bank.

He is almost embarrassingly self-effacing about his role, and unhappy at the attention the media give to individual editors. "It is really a team effort. I endeavour not to talk about myself as anything more than one of a team. Being an editor is about trying to get the best use and enthusiasm from your staff. Apart from that, I try to keep in the background as far as possible. Too much flam tends to be attached to the personality of editors." Even being asked for reasons for his success makes him uneasy. Pressed, he suggests factors which play down his own part: "It's because I've been on *The Guardian* for 20 years; because we're more of a family on the paper; because we are not owned by a proprietor who turns turtle every second. But it's wrong to think of it as one man, or two or three."

The newspaper has been helped, too, by a large chunk of good fortune. Quality and circulation were improving slowly but unspectacularly when, in November, 1978, its arch-rival *The Times* stopped publishing and went off the streets for nearly a year. "As a journalist, it was a situation I bitterly



GUGLIELMO GALVIN

regretted. But it did at least allow more people to have a look at *The Guardian*." When *The Times* came back, *The Guardian's* circulation had improved by more than 50,000 to over 360,000. It is now about 440,000 and rising, and the newspaper, for so long financially the frailest of the quality dailies, is becoming one of the healthiest.

"That's one of the virtues of stability. Fleet Street sets too high a premium on endless shuffles, changes and upheavals. Of course they're sometimes necessary if the management or the editor or the staff is wrong. But all this re-shuffling is potty. For *The Guardian* it has been extremely helpful that we haven't had all these upheavals. Stability is part of the reason for our progress."

One of his colleagues fills in the gaps that Preston's over-modest self-assessment has left open. "Of course there have been important external reasons for the paper's success, and it's also true that *The Guardian* has a 'team' feel about it. He consults a lot. But he's

much tougher and more single-minded, positive and innovative than he lets people think. *The Guardian* as it is now is very much Preston's *Guardian*, not only because of what he's done as editor, but going back many years before."

Preston was born and grew up in Loughborough, an undistinguished town in the east Midlands, whose University recently paid him the compliment of an honorary doctorate, as local lad made good. His father, who was the manager of a wholesale greengrocer's, died of polio during the 1948 epidemic. The young Peter, aged 10, was struck down, too. Permanent physical damage was fortunately limited to a withered right arm, but the event changed his life utterly. "I spent two years in and out of hospitals. When I went back to school I was a fair old physical wreck, and I was a long way behind in my studies. I'd been a mad-keen sports player. It was a very difficult time. I had no idea what I could be."

His writing talent emerged accidentally. An interest in conjuring, for which he developed considerable skill, led to a regular column in the monthly newsletter of the Leicester Magic Circle, commenting on the magicians who appeared on television. "My criticisms were considered too unkind to people who were, after all, only doing their best, and I was taken off the column." But he soon tasted real journalism, working for a local paper during school holidays. "I don't know what I would have become had I not been ill," he says now.

A happy time at St John's College, Oxford (from where he emerged with what he describes as a "distracted" second-class degree in English literature) included editing *Cherwell*, the university newspaper and traditional stepping-stone to future journalistic achievements.

On leaving Oxford he joined the *Liverpool Daily Post* where, of necessity, he did everything. "It was quite usual for me to fill the leader column, pop out for a quick sausage at six o'clock, then return to do a sub-editing shift until midnight." He went to *The Guardian* in 1963 and has never left it.

The respect Preston attracts from his colleagues is founded partly on their knowledge that he has done almost every journalistic job himself. He has been political reporter, foreign correspondent, education specialist, diarist, features editor and production editor. On foreign assignments he covered Cyprus, Bangladesh and Ghana. "If I have one journalistic regret, it is that I would have liked to have done more foreign reporting," he says.

His acerbic diary, *Miscellany*, was entertaining, informative, sometimes bitchy, and created a style that has been much copied since without quite the same impact.

As features editor Preston is given most of the credit for creating the formula which has made *The Guardian* pre-eminent—well-written, serious background analysis and information, served entertainingly and often provocatively; interviews, light in style but perceptive and illuminating in content; and special interest features, ostensibly aimed at a minority of the paper's readership but frequently interesting to the general reader as well. He has been instrumental in developing what is now a unique, identifiable *Guardian* mix of pages with titles like *Society Tomorrow*, *Third World Review*, *Guardian Women* and *Grassroots*.

"We try to create areas of the paper, or pages, with a point. I don't believe in general titles or concepts where ➤➤➤

Guiding The Guardian

something is called Miscellany or Spectrum or Focus, and anything goes in. If the people putting together the page don't know what it's supposed to be about, and aren't trying to develop it and project it, then it can get awfully muzzy." He has not managed to get rid of a page called *Agenda*, though.

The Guardian's concern with the cause of feminism is partly Preston-inspired, though some of the women on the staff argue that he is personally more male chauvinist than his paper. "I don't think he gets on with women very well. And all his close advisers are men," a woman reporter notes. He introduced the women's page when still features editor. When he left that job the title of the page was changed to the more neutral *Miscellany*, on the ground that defining a page for women was itself sexist. One of Preston's first decisions on taking over the editorship was to restore the uncompromising title, *Guardian Women*. The label has passed into current linguistic usage as a description of a particular kind of modern woman.

Preston's thorough journalistic education was completed when he became production and night editor, a job that deals as much with the mechanics of getting the paper published as with the words it contains. When, in 1975, Preston became editor in succession to

Alastair Hetherington, it was partly a reflection of his versatility. He was perhaps not the most brilliant of the candidates, nor the most senior or the best-known to the public. But the panel that elects editors includes staff representatives and he was their choice.

He took over at a difficult time, financially. "But I thought it was coming together as a paper, and that it had the capacity to sell more copies if people knew what it was like and we were able to break down their inherited prejudices." One which lingered was the image of *The Guardian* as a provincial newspaper. "I've had so many lunches with so many Lord Mayors who asked me if I'd come down from Manchester for the day." In fact, *The Guardian* started printing mainly in London in 1961, and it has not included Manchester in its title since 1959. Preston is anxious, too, to dispel what he calls the "parody" of the typical *Guardian* reader as a bearded lecturer in sociology at one of the new polytechnics. The range of readership, he points out, is extremely wide. Nor, for a long time, has *The Guardian* suffered from the myriad misprints that used to make it a Fleet Street laughing stock. But the jokes remain, even if the basis for them no longer exists.

Preston's style as editor is unexuberant but effective. "He's not impulsive. He has a very convoluted mind; he never goes straight from A to B. He prefers to talk around a problem, looking at it from every angle, and then

come to a decision that is usually the consensus feeling. He appears to be acting democratically, but the result is almost always the one he wants. The advantage of his approach is that you seldom feel you have had a decision forced on you," a colleague says.

Low-key does not mean boring or humourless. Preston's wit is mordant, complicated and a little malicious. His leaders in lighter vein demonstrate a penchant for satire and parody and a delicious sense of the absurd and incongruous. It comes as no surprise to learn that he has dabbled in writing comedy scripts for television.

He seems ill at ease on social occasions, and even those who have worked with him for many years feel a reserve behind the amiable front. "He is not easy to get close to. To me he's an enigma. I have no idea what makes him tick," was one, fairly typical, reaction. Not that there is anything mysterious about his home life. His wife Jean has an almost perfectly *Guardianesque* job—as co-ordinator of an illiteracy scheme in a deprived area of south London. They live in the suburb of Camberwell.

Of their four children, the older boy is about to go to university; the others, who include twin girls, are at school. Preston supports, with increasing desperation, Millwall's football team, though he watches their games less than he used to; he reads and is knowledgeable about detective fiction, and goes to films as often as possible. The

only un-*Guardian* things about the Prestons are that they have a long-standing, stable and apparently happy marriage, and their children go to independent schools in Dulwich.

Critics of Preston claim that under his editorship *The Guardian* has lost some of its zest and idiosyncrasy. "We're less different from the other papers than we used to be. We don't surprise as much. We've become a little staid, we don't take as many chances," was one comment. The buying public clearly does not share these misgivings. Certainly the paper is more trustworthy than in the past. But what of the future?

"I'm cautious by nature. I don't think anything succeeds unless it keeps on going and growing. What we've done in the last five years is to create a base from which we can keep on going," says Preston, who in a few years will face the dilemma of all good editors: when to leave and what to do afterwards.

Even the best of editors runs out of enthusiasm and fresh ideas. Preston cannot envisage editing *The Guardian* until retirement, but he cannot see himself elsewhere either. There are no further ambitions to be fed. "I'm a working journalist and I enjoy being one. I can't imagine myself doing anything else. It could be a problem." That problem is years away. For now there are new targets: a newspaper with a circulation of 500,000 and (say it softly) in healthy and lasting profit ●

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which gives the acceleration extra bite, this 150 bhp engine will propel you from 0-60 in just 8 secs,* and on, with a relentless push in the back, to 130 mph† — a sensation not unlike take-off in an executive jet.

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The XR4i is another example of Ford's engineering efficiency, further proof that Ford gives you more.

*Ford computed figures.


XR4i



Portraits by Karsh

The new National Museum of Photography in Bradford, which opened on June 16, has as its first exhibition a retrospective of the work of the Canadian photographer Yousuf Karsh. The exhibition celebrates the photographer's 75th birthday with a selection of 75 of his portraits of leading international figures from the worlds of politics, science and the arts, some of which are illustrated here.



The Duke and Duchess of Windsor, 1971.



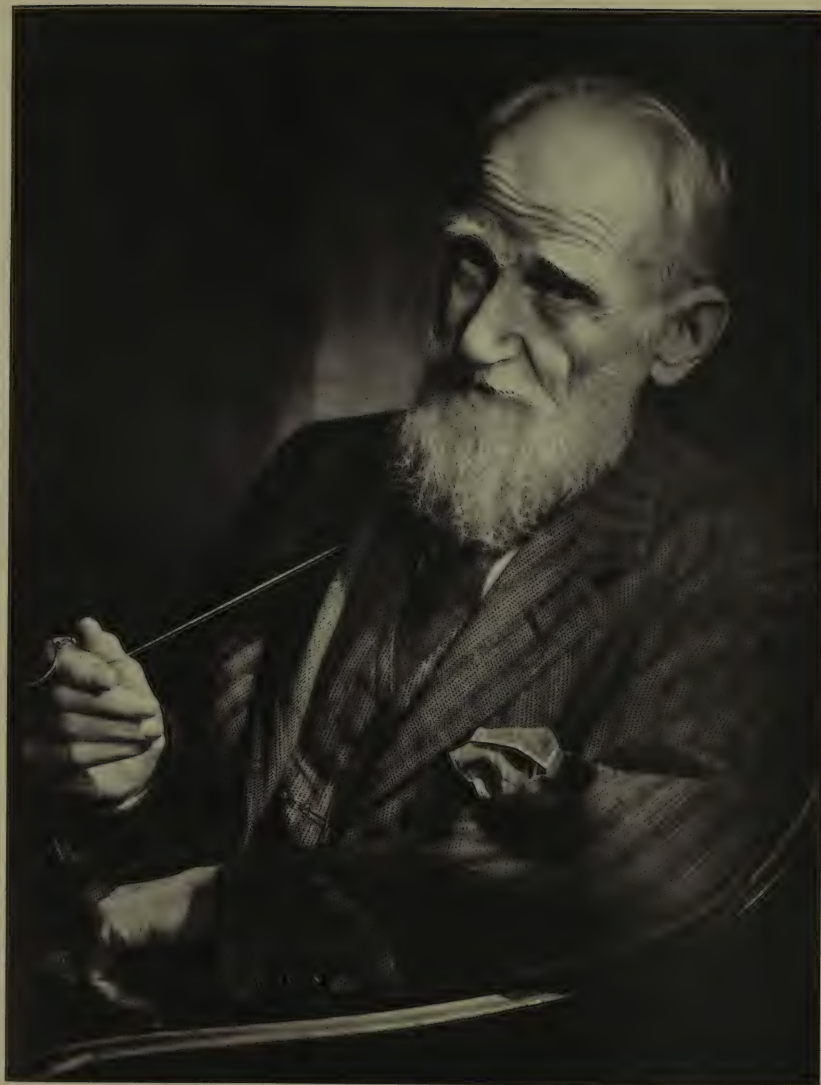
Pablo Picasso, 1954.



Benjamin Britten, 1954.



Fidel Castro, 1971.



George Bernard Shaw, 1943.



Sophia Loren, 1981.



Humphrey Bogart, 1946.



John Fitzgerald Kennedy, 1960.

The modern cavalry

by John Winton

In modern war tanks and other armoured vehicles assume the historic role of the cavalry—penetrating and exploiting breaks in the enemy's defences, striking suddenly at weak points, pursuing an enemy on the run. The cavalry today remains steeped in tradition, but is trained to use the most sophisticated weaponry.

Photographs by Richard Cooke



"Mr De Bridoon," asked the stout general in the plumed hat, standing beside the club fireplace, "what is the general use of cavalry in modern warfare?" "Well," drawled the monocled and spurred Mr De Bridoon, pillbox hat tilted at a rakish angle, moustaches waxed to needle-points, glass in one hand and riding crop dangling languidly from the other, "I suppose to give Tone to what would otherwise be a mere Vulgar Brawl!"

That famous *Punch* cartoon of the 1890s brilliantly summed up everybody's somewhat ambivalent view of cavalry. They are always dashing and bold, with lots of panache and *élan*. But with the *élan* goes a certain dilettante foppishness—the "Lancers" so often become the "Waltzers" of other *Punch* cartoons. Somehow the image tends to be a combination of Rupert of the Rhine and Bertie Wooster.

Cavalry generals are also noted for their rigidity of thought. The impetuosity of youth can lead to world-class disaster in middle-age—witness Lord Cardigan's Charge of the Light Brigade, or the fate of General George Custer's 7th US Cavalry, wiped out by the Sioux and Cheyenne at the Little Big Horn, Montana, in June, 1876.

But cavalry history must go back at least to King Joshua whom the Lord, in about 1450 BC, instructed to "hough" (hamstring) the horses of his enemies and to burn their chariots with fire. The Assyrians used cavalry in about 1000 BC. The Assyrian, it will be recalled, came down like a wolf on the fold, and his cohorts were gleaming in purple and gold. But for the Angel of the Lord, who visited the Assyrian host with a timely epidemic, slaying some 185,000 overnight, Jerusalem must have fallen.



The Challenger tank is about to supersede the Chieftain. It is bigger, faster and has thicker armour, but has the same 120mm gun.

The modern cavalry

Not everybody was as lucky as the Children of Israel in having such divine assistance against cavalry. The shock of a cavalry charge, as bold and as unexpected as that of the Scots Greys at Waterloo, turned many a battle. Mounted pursuit of a beaten foe transformed a local success into a strategic victory.

Military history abounds with commanders who knew how to use cavalry with deadly effect—from Alexander the Great and Hannibal to Marlborough and Frederick the Great, and not least the now-forgotten Brigadier General the Hon James Scarlett, 5th Dragoon Guards. His Heavy Brigade, unlike the Light, charged to a complete and crushing success at Balaclava.

The last major British cavalry victory was Allenby's against the Turks in Palestine in September, 1918. The last British cavalry charge, with drawn swords, was reportedly by 'B' Squadron of the Cheshire (Earl of Chester's) Yeomanry at some Lebanese spahis in the Syrian campaign in June, 1941.

But apart from Allenby the cavalry story from 1914 to 1918 is one of almost unrelieved failure and frustration. By 1916 there must have been well over a million cavalrymen on all the fronts. In Russia trains were so busy carrying forage for horses they had no room for food for men.

The plan for the Somme in 1916, as it was for Ypres and Arras in 1917, was for a cavalry pursuit after the enemy's front had first been penetrated by artillery and infantry attack. But it foundered in the mud, wire and machine-guns of the Western Front. It was the tank which restored mobility to the modern battlefield and the Tank Corps, born in that historic dawn at Cambrai in 1917, which assumed the traditional cavalry role.

Therefore after the war it seemed logical to re-equip cavalry regiments with tanks and armoured vehicles. But the cavalry generals fought the internal combustion engine as bitterly as Victorian admirals fought the introduction of steam. The horse, it seemed, had as sacred a place in the British army as sail had had in the Royal Navy. It was not until 1928 that the first regiment (the 11th Hussars) was mechanized, and the last was not until after the formation of the Royal Armoured Corps in 1939—and only just before the outbreak of war.

So today the Royal Armoured Corps has two historic "wings": one consists of the four Royal Tank Regiments, successors of the Tank Corps; the other of 13 regiments of cavalry. All have survived many changes of name and amalgamations with other regiments. Six of them—the Queen's Dragoon Guards, the Royal Scots Dragoon Guards (Carabiniers and Greys), 4th/7th Royal Dragoon Guards, 5th Royal Inniskilling Dragoon Guards, the Queen's Own Hus-

sars and the Queen's Royal Irish Hussars—all have their roots in regiments formed by James II in 1685 to meet the Monmouth Rebellion. (One "root" of the Greys goes back to three independent troops of Scottish dragoons formed in 1678.)

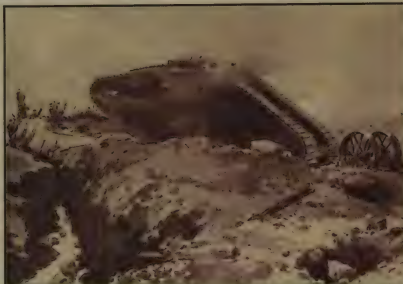
One regiment is the training unit at Bovington Camp, the Royal Armoured Corps's *alma mater* in Dorset, and of the rest the majority are in Germany, as part of Nato's front line, in the 1st British Corps. Five—the Queen's Dragoon Guards, 9th/12th Royal Lancers, 13th/18th Royal Hussars, 15th/19th King's Royal Hussars and 16th/5th Queen's Royal Lancers—are reconnaissance regiments, equipped with Scorpion Scimitar vehicles, and the rest have Chieftains, the main British battle tank.

The 54 ton, 30mph Chieftain, with its crew of four and its 120 mm gun, is itself about to be superseded by the Challenger, carrying the same basic gun but bigger, faster and with thicker armour and better suspension. The first regiment to have Challengers, the Royal Hussars, has already begun training at Bovington and will get its new tanks later this year.

The Household Cavalry is often thought of as consisting of ceremonial soldiers "jingling down the Mall". In fact they are armoured units, though not in the Royal Armoured Corps. The Life Guards, the senior cavalry regiment formed in 1660, are armed with Chieftains, and the Blues and Royals, formed in 1969 from the amalgamation of the Royal Horse Guards (The Blues) and the 1st Royal Dragoons, have Scorpions. Both regiments contribute about 300 of their total combined strength of about 1,400 ➤



Left, *The Charge of the Scots Greys at Waterloo*, by Elizabeth Thompson, Lady Butler. Below, Chieftain tanks of the Royal Hussars on exercise at Soltan, supported by a Gazelle helicopter of the Army Air Corps. Bottom, a Scimitar reconnaissance vehicle on night-time exercise. "Light-footed", if rather noisy, it can move easily across boggy ground.



Above centre, tank warfare during the First World War, from the *ILN*, December 9, 1916. Above, the *Invasion of Normandy*, by C. E. Turner, *ILN*, June 17, 1944.



Justice seen to be done



Rumpole's back and Mobil's got him.

Thanks to a pre-production agreement with Mobil, that shabby curmudgeon of the Old Bailey will soon be returning to American television screens for a long-awaited third series.

But what about Rumpole addicts who live somewhat closer to Temple Bar?

They'll benefit too. Because it was Mobil's involvement at an early stage that has made this new series a certainty. And now production is underway, with transmission on British screens likely in the autumn.

Called back to the bar for all six one-hour episodes will be Leo McKern as Rumpole, joined by Peggy Thorpe-Bates as She Who Must be Obeyed.

Scripts, as usual, are by John Mortimer, the man to whom Rumpole owes all.

Mobil

The modern cavalry

for ceremonial duties and those horses "jingling down the Mall" are now the only ones left on the army's official strength.

All cavalry regiments are jealously proud of their "family atmosphere". In the 13th/18th Royal Hussars (Queen Mary's Own), who invited *The Illustrated London News* to join them on exercise in Germany this year, the Commanding Officer, Lieutenant Colonel Robert French Blake, and several of his officers have strong family links with the regiment. The Operations Officer, Captain Andrew Stewart, is the third generation of his family to serve. Many of the NCOs and troopers have relatives who served; there are at this moment three young troopers called Wiles, all brothers, whose father also served in the regiment.

"Colonel Robert", as his officers call him, is quick to dismiss the traditional view of cavalry. "Everybody always thinks of tremendous dash and *élan* and all the rest of it. But that would be taking a very naïve view now. The cavalryman has to know and be able to use a great deal of technical information. The gentleman amateur has long gone."

A regiment has about 500 officers and men including supporting arms such as engineers. The great majority of the officers went to public schools and mostly to a handful of very famous ones. Colonel Robert, an Old Etonian himself, pays the occasional visit to his old school to prospect for likely lads. Small parties of POs (Potential Officers)—unmilitary-looking youths in jeans and sneakers—visit the regiment to see it at work and play.

Colonel Robert: "It is almost impossible to talk about this without sounding snobbish but there is a certain kind of man whom we think will suit the regiment and do well in it. It is very easy to lose the atmosphere. One or two trendy regiments have tried other ways, but in general it hasn't worked."

Unlike the wardroom of one of Her Majesty's Ships, who may never serve or even see each other again after the ship pays off, cavalry officers stick together. They may go away to take a staff course, to be an instructor or to drive a desk in the Ministry for two years, but they always come back to the regiment. "We've got each other for life," said one officer of the 13th/18th. "Worse than marriage!"

The 13th/18th asks applicants for commissions whether they have private means. Colonel Robert estimates that about half of his subalterns have some income above their pay. "But no officer would ever be turned down because he didn't have money of his own. In fact, if a very rich young man came along we probably wouldn't take him. Every CO knows that it makes for a happier mess if the officers are all at about the same income level."

THE CAVALRY

Regiments of the Household Cavalry:

The Life Guards
The Blues and Royals (Royal Horse Guards and 1st Dragoons)

Regiments of the Royal Armoured Corps:

1st The Queen's Dragoon Guards
The Royal Scots Dragoon Guards (Carabiniers and Greys)
4th/7th Royal Dragoon Guards
5th Royal Inniskilling Dragoon Guards
The Queen's Own Hussars
The Queen's Royal Irish Hussars
9th/12th Royal Lancers (Prince of Wales's)
The Royal Hussars (Prince of Wales's Own)
13th/18th Hussars (Queen Mary's Own)
14th/20th King's Hussars
15th/19th The King's Royal Hussars
16th/5th The Queen's Royal Lancers
17th/21st Lancers
(Also in Royal Armoured Corps, but not cavalry regiments: 1st, 2nd, 3rd, 4th Royal Tank Regiments)

Cavalry regiments are never short of young officers. It is a good life, with tremendous social *cachet*, and not at all badly paid—a junior subaltern gets £6,500; a lieutenant at least £8,000; and a captain £11,000. It is at the higher ranks of senior captain and major, after the three- to eight-year short-service commissions have dropped out and when a father wants his son back to help him run the business or the estate, that some shortages occur.

The cavalry does recruit from a much wider circle than before the Second World War. As they say, "It takes a different sort of bloke to drive a tank than to ride a horse." Many of the troopers have "O" levels; some have "A" levels. About a quarter of the officers have university degrees, and the proportion is rising.

The horses may have officially gone but every regiment has its private stables. They play polo, ride in point-to-points, three-day eventing and hunter trials. Regiments have central funds to help defray the cost. As Colonel Robert says, "You don't need a bean to ride. If you're good enough, at polo for instance, there will be a pony for you." But in this, of course, as in everything else, it helps to "have an understanding father who will dib up from time to time".

Cavalry now recruit on a regional basis. The 14th/20th King's Hussars, for example, recruit in Lancashire, in Warrington and in the Isle of Man; the 17th/21st Lancers ("Death or Glory Boys") in Lincolnshire, Nottinghamshire and south Humberside; the 13th/18th recruit in South Yorkshire and north Humberside, and especially in towns such as Sheffield, Hull and Doncaster. Many troopers come from mining families—some were miners themselves before enlisting. As Yorkshiremen they do not warm quickly to strangers with southern accents and they use words sparingly, as though each one had to be signed for. Asked for their opinion of Germany, "Bloody flat," they say tersely, "like the beer."

Many troopers' wives are themselves daughters, sisters or cousins of soldiers, and know what to expect. But the British Army of the Rhine does have a "depressed wife syndrome". It



Major General R. M. Jerram (centre), Director of the Royal Armoured Corps, with the commanding officers of the cavalry regiments. Lieutenant Colonel Robert French Blake is standing, fifth from the left. Left, a parade of cavalry members on May Day Sunday.

Hussars amalgamated to form the 13th/18th in 1922. The 13th go back to Munden's Dragoons, first formed to meet the Jacobite Rebellion in 1715. The mess still dines off a beautiful rosewood table looted by the 13th from the King of Spain's baggage train after the battle of Vitoria in 1813.

The 13th Light Dragoons charged on the right of the Light Brigade, where Troop Sergeant Malone of the regiment won the Victoria Cross for saving the life of an officer of the 17th Lancers. On guest nights champagne corks are still swiped off with the back of a sabre borne that day and the regiment still celebrates Balaclava Day every year, as it does March 5, Lajj Day, another famous victory of the 13th in Mesopotamia in 1917. The regiment became Hussars in 1861 and acquired the name "Lily Whites", from their pipe-clayed uniform facings.

The 18th was first formed in Ireland in 1759, served with Sir John Moore at Corunna in Spain during the Peninsular War against Napoleon, became Hussars in 1805 and fought all over the world including South Africa, where Private Henry Crandon of the 18th won his VC for saving a wounded comrade from under the Boer guns. In the Great War the 18th's battles read like a roll of drums, from the "Retreat from Mons" to the "Pursuit to Mons" with 25 battle honours.

In the Second World War the 13th/18th "swam ashore" in Sherman tanks for the D-Day landing in Normandy. Their CO was killed in action a few days later but the regiment went on to

cross the Rhine and advance into Germany as far as Bremen. Since the war the regiment has served in all the trouble spots—in Malaya, Aden, Northern Ireland and Cyprus—and is now on another tour in Germany.

With all this heady history behind them it is no surprise that the cavalry have a way of doing things—with the kind of belief that if there is to be the sound of trumpets, there should also be *pâté de foie gras* to eat at the same time. Earlier this year at Hohne the preliminary firings were held for the Canadian Army Trophy—a sort of Nato gunnery World Cup—in which selected tank regiments from all the Nato countries fire over a certain number of targets and the scores are totted up.

The British team was "C" Squadron, Royal Scots Dragoon Guards, and to put them under psychological pressure, as a rehearsal for the big day itself, a test firing was arranged with a high-powered audience led by a Major General, the Director of the Royal Armoured Corps himself. Wives and families were also invited. The regiment's pipe band played. And there was lunch, laid out for 200 in a huge marquee. Mess silver and cutlery were on display, there were place-cards at every table, and the mess sergeant and his corporals were in full fig. Outside there was the distant thudding of 120 mm guns, the drumming of rain on canvas and the wailing of the pipes playing "The Barren Rocks of Aden".

The cavalry had another ceremony, even closer to their hearts, a short time later on May Day Sunday in Hyde Park. There, as they do every year, serving officers, Territorial Army officers, old comrades, men with medals going back to campaigns in the 1920s and 30s, fell in by regiments. To the music of bands provided by regiments stationed in the United Kingdom the brigade of bowlers, brollies and banners marched in good order round from Stanhope Gate to the Cavalry Memorial. There, they had "O Valiant Hearts", the Last Post and "O God Our Help in Ages Past", in memory of all those who had served with the cavalry all over the world. They then dispersed and moved off to the pubs of Knightsbridge.

The true cavalry view of life often emerges quite unselfconsciously. A troop of the Blues and Royals with their Scorpions went to the Falklands with the Task Force. The cavalry also provided six officers, from six different regiments. The young officer from the 13th/18th later wrote up his experience for the regimental journal. He described the rigours of the climate, the long and exhausting waiting for action, the nerve-racking night when the Scots Guards attacked Tumbledown Mountain, and the tremendous cheer at the news that the Argentinians were streaming down off Mount William. The biggest aids to morale, however, he wrote, were the first batch of mail for a fortnight and "... a Fortnum's hamper from home..."

is daunting for a young girl, perhaps only 19, who has never been away from home before, to have a husband who goes away on exercises for weeks at a time leaving her alone in a foreign country. There are also feelings of resentment about anomalies in Social Security benefits for servicemen's families abroad.

There is a certain occupational anxiety about German life. In their garrison town of Herford, about midway between Hanover and Osnabrück, the 13th/18th have made efforts to entertain the mayor and local worthies—with no great response. "The German people," they say, "have had the British army here since 1945 and now they are fed up. Who can blame them, really."

But there is an extra layer of uneasiness. Near the Nato firing ranges and the large camp at Hohne, north of Hanover, is the former concentration camp of Belsen. Farther to the east, running from Czechoslovakia to the Baltic, is the Iron Curtain. Colonel Robert ensures that every man in his

regiment goes to look at it, "to concentrate the mind wonderfully".

The Hohne firing ranges were built by and for the Wehrmacht before the Second World War. The "live" shoots, at targets which advance or retreat or traverse across country in a most realistic way, are the high spots of a regiment's year. The 13th/18th's shooting with their 30 mm RARDEN cannons was very good, especially at night. Their 10 ton 60 mph Scimitar reconnaissance vehicles are extremely "light-footed", able to cross boggy country where a man on foot would sink in to his knees.

But with their throaty Jaguar engines and their loudly clanking and creaking caterpillar tracks, Scimitars are no stealthy movers and for a reconnaissance regiment one could wish for something a little more discreet. In a crisis the regiment would have the close support of three Gazelle helicopters from 664 Squadron, Army Air Corps.

A cavalry regiment's history lives on in its customs and its mess furniture, silver and pictures. The 13th and 18th



Sculpture by Dame Elisabeth Frink, D.B.E., R.A. Masterpiece by Daimler.

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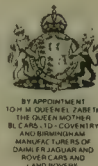
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Anatomy of a village

by Michael Watkins

Little of the old village culture survives within commuting distance of Britain's major cities. Even those villages which seem indisputably rural are poised uneasily between a past rose-tinted by nostalgia and a present gradually fragmenting their identity. Of these, Winsford can serve as an example.

Photographs by Richard Cooke

Winsford in Somerset is 20 miles or so from the county town of Taunton, 14 miles from coastal Minehead. The Domesday Book records that there were, in 1085, 41 villagers, 34 smallholders and nine villeins; there was land for 64 ploughs, a mill, an 8 acre meadow, 40 acres of woodland, pasture for 52 sheep. Today the population is 340, the names of many of the farms being virtually the same as they were when taxed in 1327 in Edward III's reign: Nethercote, Upcott, Stadon, Bradley, Knaplock, Halse.

The rivers Exe and Winn flow through the village; they are straddled by eight bridges, two of which are pack-horse bridges several hundred years old. At the village centre, near the War Memorial, the river is forded—cars, people, dogs and horses splashing on their way past St Mary Magdalene's Church to The Royal Oak Inn.

There is a post office-shop, school, garage, village hall, public lavatories, telephone box, a number of white- and pink-washed cottages, some thatched, a few tiled—and little else. There is no bus service connecting Winsford with the outside world; there is no beauty salon for the women and no betting shop for the men. Once a week the National Westminster Bank attends to clients in a back room of the pub.

Winsford lies in a bowl, surrounded by the hills of Exmoor. It is *Lorna Doone* country, a landscape belonging to legend, to the past more than to the present. When the power of Egypt's Pharaohs was at its apogee and Khufu (Cheops) built himself a tomb, the great pyramid at Giza, Britons were building burial mounds on a more modest scale, 1,404 feet high on Winsford Hill. Another engineering feat of antiquity is Tarr Steps, a bridge 180 feet long, constructed from stones weighing up to 2 tons, crossing the River Barle, 4½ miles away from the village. Up Halse Lane, half hidden in gorse, is another stone, weighing 7 hundredweight, upon which are inscribed the Latin words *CARATACI NEPUS* and which is commonly believed to be a memorial to a kinsman of Caratacus, leader of the Silurian tribe which refused to submit to the Romans.

These hills, natural habitat of deer, are haunted by a spectral black dog, viewed perhaps by those regulars of The Royal Oak who have had one too many. Two-over-the-eight is said to be the evening capacity of Victor Langdon, born in Winsford in 1905, still



Winsford, hidden away on Exmoor, remains unspoilt by modern development.

going strong, propelled by two stout walking-sticks and the power of Flower's real ale. He is a big man, bent by arthritis into the shape of a human comma. For 365 days a year, from the moment *Crossroads* or *Coronation Street* ends until closing time, he sits in "his chair" in the bar parlour. If, in ignorance, a visitor has claimed Victor's throne, there is an uncomfortable atmosphere at The Royal Oak. Nothing is actually said, it is more a war of nerves. Victor simply glares the pretender out of the chair. The *status quo* restored, he taps his snuff box, inhaling gleefully.

When ice and snow are upon the ground Victor is carried back to his cottage where he keeps faded sepia photographs of the Sunday School outings of his childhood, photographs of Kathleen—the girl from Porlock Hill whom he married, and who died 15 years ago—and photographs of the

royal family.

"I remember the Great War coming, not Hitler's war, and two brothers from two families were killed in France," he recalls. "Sir Thomas Ackland was really the squire, you touched your hat to him and to the rector, even if you were pushing a wheelbarrow. Then the estate was broken up, in 1926 I think it was. I worked as gardener to the Le Bas family. We all kept a pig, we ate rabbit, potatoes, swedes. I used to run or bike after the staghounds... we were happy enough.

"There's a lot of foreigners in the village now—they get into everything. They think we locals know nothing, they run the village, but it's *them* who don't know nothing. My arthritis came and stopped my dancing, it was all we lived for, not that new stuff, *folk*-dancing. Wireless came, but it was a terrible thing.

"I miss the comedy of the old crowd.

They're all dead or moved. I know a woman older than me, and Humphrey who used to have the petrol pump is still around. Not that I see him—we went to the sheep fair last in 1937 and the pub was open all day..."

Of Sir Thomas Ackland it was said that he could ride from Killerton to Holnicote without leaving his estate. Yet he never actually lived in Winsford. There is now no Manor House, ostensibly no squirearchal family to which the village can turn, in trust or in derision. Yet a village needs a leader as much as a committee needs a chairman, and for three generations Winsford has looked towards Exe Vale House where, in 1908, the Le Bas family settled.

Ann Le Bas, painter and etcher, lives there today. She is a direct, no-nonsense woman. *The Times*, in a review of her work, described her as a "draughtswoman of exceptional skill... with an amazing control of the etching needle... you would identify her work with the best of the pre-Impressionist generation... Millet or early Pissarro". She remembers that in her childhood it took a cook, housemaid, parlourmaid, nanny, gardener, chauffeur, groom and stable-boy to run the house. Now there is just a gardener to tend 20 acres.

"I remember that the river used to flood in minutes—roads weren't tarred at all. You saw men breaking stones from the fields to make up the roads. The church congregation was decimated in lambing time. Grandfather used to say you could hunt six days a week. Farmers would barter, paying with eggs and chickens instead of cash. We had a bakery, joiner and builder, two boot repairers, tailor, blacksmith... the nearest forge is at Exford.

"Tourism has come. We've become a honey-pot village: most farmers have a caravan site, do a bed-and-breakfast trade. Tourism is second to farming. But it's not a sophisticated village like in Surrey, there's not much propping-up-the-bar-golf-talk, no chromium plate and 'smashingness'. We're still a community. Today class is breaking down. I try to stop people calling me 'Miss Ann' as we're a one-class society—a family more than a village. One old lady has seen aeroplanes and cars, but she's never seen a train or a ship because she's never left the village. The telephone came in 1952, manually operated from the post office—Victor Langdon went to make a call from the box and Maud Barwick, ➤➤➤



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the postmistress, recognized his voice, which startled him. She told him to put tuppence in and when one, a thin one, was rejected, she told him to put in another. 'I'll be buggered,' he said, 'you can see that too?'

Maud Barwick's parents took over the post office in 1900, handing the business to their daughter 53 years later, as Maud did to Elizabeth, her daughter, in 1975. Today Mr and Mrs Caplin run post office and shop; they come from Essex.

Maud married Walter Barwick, an outsider from Wheddon Cross, 5 miles away. It was a compromise, says Walter, which has given his wife a lasting sense of superiority. Maud remembers Winsford in the old days when the green was cut by scythe twice a year for skittles, village girls married village boys and everyone stayed and worked there. 'It's retired people today or people who have holiday houses—we

don't know half of them. It was lovely to feel the old activity and employment—now you have to go to Dulverton to buy a nail.'

Walter: 'There were folk like old Colonel Beer. He said Winsford was full of yapping women and barking dogs... maybe, but we were self-supporting. Today it's progress and the end of village life. We'd move tomorrow, it wouldn't break my heart. We'd carry our memories with us. I've always said Exmoor people are my people—but village England is almost in its coffin.'

Winsford is still full of barking dogs—everyone seems to have one—and there are geese and peafowl in the lanes, wandering at will from the yard of The Royal Oak, escaped protégés of landlord Charlie Steven. Geese peck and gobble at the pub windows, peacocks preen themselves in their reflections in car door panels. You run the gauntlet with the livestock but what a splendid pub it is, dating from the 12th century with some of the finest food and softest beds for miles.

Charlie Steven is a "foreigner", born in Surrey, evacuated to Australia in the war, then to work in the "industrial nightmare" of Hong Kong. But he always had a dream: to own a country pub. From Hong Kong he and his wife Sheila spent their leaves near Taunton with her parents. In 1971 the dream became reality when he bought The Royal Oak, complete with a range of derelict buildings which, over the years, he has restored.

'I'm more or less accepted now,' says Charlie, a massive man who looks strong enough to fell an oak. 'You hear it all in the pub, but I try to get beyond village in-fighting. Winsford doesn't encourage radical thinking. It was very 'chapel' once—you know, a cautious regard for the demon gin. Now it's all hunting... the Devon and Somerset Slaghounds meet here and I offer stirrup-cup to the master and hunt servants. The morris dancers come in summer... we have a brawn competition to see who can make the tastiest dish. We had six entries last year and Roy Coleman won a



Far left, Victor Langdon was born in Winsford in 1905 and was at one time employed as a gardener at Exe Vale House by Ann Le Bas, whose family settled there in 1908. Recently "Miss Ann" gave part of her grounds to the village as a cricket pitch, left. Below, Mr and Mrs Caplin, proprietors of the village shop.



Left, headmistress Sylvia Adams with her charges at the village school. Above, members of the congregation leaving St Mary Magdalene's Church.

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bottle of whisky.

"Trouble is that there are so many two-house owners. There's speculation investment, holiday rentals. The prices have been pushed so high that the village young are forced to leave, so that the future of the place as a *living* village is bleak. I think people who can afford to have two houses should pay far higher rates and that the money should go to a housing reserve to help the young."

So the pattern is beginning to emerge of an old-new community manacled to the past—to singing "Jerusalem" in the village hall, following the staghounds, bottling ginger cordial, raising money for charitable causes—but with little hope for the future of the young.

"We'll be rich dead," says Bob Velacott of Brimclose Farm, 126 acres of stock-rearing land, sheep and beef. "I've been in this valley 51 years and haven't had a holiday since we married 30 years ago. Always said I'd like to go abroad to see the sun, but I changed my mind after the 1976 drought. Thousands of deer rode over this land in the 30s and we couldn't say a thing, as tenants renting. Different today, good tidy husbandry... I'm here to stay. I'll go out in a box."

Brenda, wife of Gilbert Stanbury of Halse Farm: "We've got about 1,200 head of sheep, 52 cows and followers. Last December we didn't hear the blizzard warning and we were nearly buried alive. My husband said we'd better get the sheep off Court Hill, they were nearly blinded by snow... we were cut off five days, three of them without electricity. In 27 years of marriage we've been off the farm only for three days camping."

Is it Winsford's fate to become preserved in the aspic of retired and rootless gentility? Perhaps the vicar should hitch up his cassock and turn crusader; but militant parsons usually become impaled upon their own lances and village England, while lionizing its eccentric squirearchy, prefers its clergy tame. Things may have been different when Matthew de Molton was inducted to Winsford in 1280; but by the time the Reverend Roderick Palmer arrived in 1980 piety had become tempered with expediency.

If the priest cannot go into combat, perhaps the soldier can. Then who better than Sir Robert Thompson, KBE, CMG, DSO, MC? Renowned internationally as an expert on counter-insurgency, he was the son of a country parson, veteran of the Second World War, the Malayan emergency, Vietnam, one-time adviser to President Diem of Vietnam, presidential adviser to the White House in Washington. Sir Robert and Lady Thompson came to Winsford in 1961. An implacable enemy of Russia—"I'm a fundamental believer in the absolute evil of Soviet communism"—he would



Top, The Royal Oak pub, restored without being spoilt by "foreigner" Charlie Steven, above left. Above right, Sir Robert and Lady Thompson, who came to Winsford in 1961, with relative newcomer John Crisford, the author of a guide to the village.

make a relentless advocate for the youth of Winsford.

"We're free in every sense," he says. "I can live in Winsford without permission; I don't need a pass to go to London. But we take things for granted, tomorrow will go on as today. But it may not. I'm not breathing fire any more; I think about death, I look back to the people who fought with me and were killed. When I'm fishing and the salmon gets away, good luck to it—I've had a lucky life myself... but the adrenalin still flows."

John Crisford came to Winsford five years ago and has even committed his affection for Exmoor to verse in his book *A Poet's Gift*, published by Nether Halse Books of Winsford:

The spring is not a window box:
Nor autumn just the smell of leaves
Slow-burning in a city park
Hemmed in by walls and doors and eaves.
O townsman, how I pity you
Who, grieving, mark time's passing so!
With moor and sky my calendar,
In grandeur all my seasons go.

"I made a dreadful mistake once," he says. "I was talking to old Victor Langdon and I said, 'I like Winsford best in winter when the visitors have gone.' And he replied, 'You were a visitor once.' He was quite right and I've never forgotten. So I try to keep a low profile. I'm an extrovert really, but that's not good for the village. People say it always rains on Exmoor—but

then there's a God-given day and it's like the Garden of Eden." John is chairman of the Parish Council; he wrote and published *A quick guide to Winsford on Exmoor*; he appears to know everyone in the village by name. If devotion and loyalty scored equally with years marked on a calendar, he and his wife Prunella would rate as the locals they seem to be.

It is tempting to think that it will all work out. Instinctively we hope that Sir Robert, John Crisford and their kin will be able to rest on their arms because St George protects village England. Yet commonsense reminds us that there is not one law for the factory, another for the field. It is sad, but it is so.

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TEACHER'S. A WELCOME AWAITING.

Kettle's Yard: a home of contemporary art

by Sasha Moorsom

Jim Ede's dream of "creating a living place where works of art could be enjoyed" is fulfilled in the domestic setting of a Cambridge house, where his collection—notably of Gaudier-Brzeska's sculpture and British painting of the 1920s and 30s—reflects his lifelong involvement with the arts.

Those who have been to Kettle's Yard, tucked away beside St Peter's Church off Castle Hill, Cambridge, will find it hard to forget. Not a gallery, not a museum, it remains an extraordinary home, harbouring the paintings and sculptures collected by H. S. (Jim) Ede and his wife Helen, during a lifetime's involvement with the arts. It is a richly varied collection, with its Ben Nicholson, Gaudier-Brzeskas, Henry Moores, Brancusi, numerous artists from the 1920s and 30s, and some more recent. Eighteen years ago Ede gave it all to the University of Cambridge. Attachment to possessions is not one of his weaknesses.

Cambridge, oddly, was reluctant to

accept. It took nearly 10 years of persuasion before they finally agreed. Before that Ede had tried to give his collection to four separate colleges in turn, if they would only provide somewhere to house it. Sir Leslie Martin, then in the department of architecture, finally found the right place: four dilapidated cottages in urgent need of restoration. The Cambridge Preservation Society gave them over to Ede and he was able to realize his vision.

Cambridge was the town of his school days. For years he and his wife had lived in Morocco and then in France. The collection was scattered, part of it lent to friends, some packed away in boxes. He wanted to bring it

together in a place where students and other young people could drop in and see works of art in a domestic setting, without the austerity of the public museum and its injunctions of *noli me tangere*. Above all he wanted to give again the things which had been given to him, as much of the collection had been, to create what he calls a "continuity of enjoyment".

The cottages, measuring 10 feet by 10 feet, were converted into one continuous space no longer hampered by the original divisions. Barbara Hepworth described the finished effect as "interior sculpture coming to its surface in the walls as if carved out of the air". The space was enlarged



Top, Kettle's Yard, originally four dilapidated workmen's cottages, next to St Peter's Church. Above, the modern extension, designed to take advantage of natural light. Right, *Penzance Harbour*, oil on card, 12 by 18 inches, by Alfred Wallis.



Top left, *Still Life with Knife*, 1927, oil on canvas, 36 by 48 inches, by Ben Nicholson. Works by Henri Gaudier-Brzeska: top, *Caritas*, c 1914, cement cast, height 19 inches; above, *Wrestlers Relief*, c 1914, hercalite cast.



Kettle's Yard: a home of contemporary art

by an extension designed by Sir Leslie Martin and added in 1970, part of which is now used for special changing exhibitions.

The visitor to Kettle's Yard stands under the arch and pulls on a fishing-net cork at the end of a rope outside the front door; a bell tinkles. Inside natural light falls from windows on both sides on to bare boards with Indian and Persian rugs placed here and there. In an alcove there is a narrow scrubbed table with brass candlesticks at either end, and a small bed covered with a woven blanket. Gradually the pictures make themselves known. Just inside the front door a delightful dancing Miró, *Tic Tic*, glows in the shadows. On the adjacent wall, making the space seem enormous, is Jim Ede's favourite painting by Christopher Wood, a magnificent seascape called *Le Phare*, stormy and ominous. Wood is represented with at least 10 pictures, some dating from the period when he worked with Ben and Winifred Nicholson in Cornwall and all three fell under the influence of the self-taught fisherman painter, Alfred Wallis.

There are more paintings by Wallis in the collection than by anyone else, about 100. Ede finds him "so refreshing, such a deep painter, nothing finicky about his work. He just went ahead and did it." Wallis, being poor, painted on bits of old cardboard boxes using irregular shapes. Nicholson, at one point, copied him in this. Wallis would send Ede batches of paintings, up to 60 at a time, for him to choose from, pricing them by size at one shilling or half-a-crown. In one accompanying letter he wrote, "what i do mosley is what used to Bee out of my

memory what we may never see again", visions of the sea and ships, of unparalleled directness.

This was in the 20s, the period when Ede began his collection while working as an assistant at the Tate Gallery. He rarely paid more than a couple of pounds for anything. Most pictures were given by artist friends who lived near him in Hampstead. At 1 Elm Row he and his wife kept open house. Musicians came to play on her Bechstein piano. The Nicholsons, Herbert Read, John Skeaping, Barbara Hepworth, Henry Moore, would all drop in and bring their friends; David Jones, poet and painter, often stayed. Sometimes there would be 15 to supper, sharing soup and macaroni cheese that cost no more than 10d a head. The Edes could not afford to provide drink—"We couldn't wine them as well as dine them"—so someone would slip across to the pub and bring back beer.

The first picture Ede acquired was Ben Nicholson's *Jar and Goblet*. Nicholson had with some hesitation asked him to come and see it. The artist was used to his liberating view of perspective being misunderstood. To his great surprise Ede understood it intuitively. "It looks to me," Ede said, "like a painting of friendship." What had come into his mind was the togetherness of the two objects and their separateness, how each affected the other. He saw that though Nicholson painted jugs and mugs where others painted figures or landscapes, the thought or emotion was no less present. Nicholson sold it to him for the price of the materials.

Jim Ede trusts this instinctive response, which has always guided him in choosing pictures. "I have an instant reaction. What I'm looking at comes inside me and either fits together or it doesn't." He seems to be able to see

Building the Boat, Tréboul, 1930, oil on board, 23 by 33 inches, by Christopher Wood, painted in the year of his death.

"where somebody's boggled a bit and messed over something". More than that he cannot say. He has an eye and the evidence of his seeing with this inner eye is everywhere at Kettle's Yard.

One of its greatest delights is the way he has mixed natural objects such as pebbles, plants, flowers—God-made sculptures—alongside the man-made in what appears to be a casual harmony. They are equally worth looking at. On the shelf beside the bed, Henry Moore's small stone head of a woman with jutting chin and fixed gaze echoes the quality of the natural pebble that stands on the chest of drawers in the bathroom beyond. Each creates a feeling of stillness.

The winding stairs from the first floor lead to the attic room devoted to the French sculptor, Henri Gaudier-Brzeska. Jim Ede championed his work since he first saw it, dumped by the Solicitor-General in his office at the Tate in the 20s after Gaudier's friend, Sophie Brzeska, died a pauper in a public asylum. She had looked after Gaudier's work since his death in the trenches in 1915, aged 24. The spirit of creative energy which possessed him fills this room, in which he contemplates visitors with amused and hooded eyes from a triple self-portrait. No one was interested in buying Gaudier's work, so Ede, using a quarter of his small annual salary, acquired all of it except *Chanteuse Triste*.

Later, when the sculptor's power and originality became appreciated, Ede sold some of it to help form a room devoted to Gaudier in the Museum of Modern Art in Paris, now at the Centre Georges Pompidou. The Kettle's Yard collection contains some

original carvings and some casts, demonstrating what Ezra Pound called Gaudier's "instinct for the combination of organic and inorganic form". As Gaudier once wrote in a letter, he "burned with the holy and sacred fire of creation". This holy and sacred fire is at the heart of Kettle's Yard. Awareness of it has guided Jim Ede all his life, making him a profoundly religious man, though not in a conventional sense. Asked to define his belief, he said to me, "I'm a God-ist," and left it at that.

Some visitors who come to the house cannot believe anyone could live in so tidy and compact a way. The house is just as it was when he lived there, ivory brushes on the chest of drawers, books on the shelves. Ten years ago he moved with his wife back to Edinburgh, her childhood home, where they first met. They were both then students at the art school, he 17, she a little older. It was, he says, like a scene from *Romeo and Juliet*. He was drawing down below, and she came out on to the balcony looking like a Botticelli. "We picked each other out but we didn't speak to each other." Seven years later, after a long wartime separation, they married.

Since her death six years ago he lives alone in their four-roomed flat which has the same spare elegance as Kettle's Yard—order, simplicity, white walls, white curtains, pebbles by the front door and a bell-pull with a fishing cork at the end. Even now, aged 88, he looks after it all himself, cleans the stones, and polishes the wood and the mirrors.

He rises at 6am and spends the mornings looking after the flat, writing letters, preparing his frugal lunch in a small kitchen as ship-shape as a galley. Every afternoon he goes to visit the sick, doing the rounds of all 12 hospitals in the locality. At first people asked, "Are you the Minister?" Now they accept him for what he is, a sympathetic listener ready to hear about anything, from their families to their stomachs. As he comes into the ward they say, "There's that man. It must be Wednesday."

Latterly he has been preparing a book about Kettle's Yard, a kind of visual autobiography that he calls *A way of life*, to be published this autumn by Cambridge University Press. With its 200 remarkable monochrome photographs, it is a celebration of what he has tried to do there, with memories of why and how each piece came to be where it is. Art has been his passion but always in the context of ordinary daily life, each transforming and mirroring the other.

Somewhere in it he describes himself as "of little brain and much heart, not clever but quick, intensely practical, no athlete, no clubman, no toper but friendly and willing". It sounds like a reference for a good gardener. Perhaps that is what he has been: a gardener of the art of his period, giving it the space, the light, the love it needs to flourish ●

Interior design from Italy

by José Manser

High quality, stylish design and comfort characterize Italian furniture which, though it is expensive, is challenging the innate conservatism of the British market.

The Italians are coming. Darlings of the design world, their furniture has long been specified by British architects and interior designers for use in offices, boardrooms, hotels and other large contract spaces. Now, with an elegant foot thus wedged in the British door, the Italians are all set to push on into our homes, and showrooms displaying furniture and lighting aimed at the domestic market are opening at an increasing pace.

We are notoriously conservative in Britain. In our homes, this conservatism sinks to the level of tedium. Those

who cannot afford antiques buy cheap reproductions, and Habitat—fresh, pleasant but unadventurous—is widely believed to be a haunt of the ultra-trendy. The few manufacturers who actually offer what they like to think of as “modern” furniture are so scared of that pervasive conservatism that their products are, with a few exceptions, lumpish and graceless travesties of modern design.

The Italians have either failed to register the extent of our commitment to the status quo, or they feel confident in sweeping it away. The domestic fur-

niture which they are now pumping into this country (and it includes kitchen units and lighting) makes no concessions to wishy-washy indigenous tastes at all. It has a quality of style and a panache which our own manufacturers have rarely attempted, and a felicitous use of colour and attention to minute details which add up to a remarkable overall distinction.

Materials are used in a way which is often innovative but always sympathetic and there is an ample measure of hard-headed logic behind apparently quirky and way-out designs. For

instance, the horse-blanket type covers on Cassina's Sinbad chair are attached by Velcro and rip off for easy cleaning; the perky little Binda chair folds almost flat, making it ideal for stacking against a wall in a cramped dining room; and the Otello table by Giorgio Cattelan can be lifted with one hand by its arched tubular steel support.

Mary Wiggins, who owns three furniture shops called Coexistence in Bath and in Islington and Whitcomb Street in London, is one of the adventurous retailers who have been selling Italian domestic furniture and lighting ➤➤➤



The Hans chair, £395, designed by Enrico Baleri.



The Otello table, £139, designed by Giorgio Cattelan.



The Binda chair, £55, folds flat for easy stacking.



The Brera sideboard and storage chest, £1,005, designed by Piero de Martini and the Sinbad chair, £622, by Vico Magistretti are both manufactured by Cassina.



Interior design from Italy

for some time. She likes both the design and the quality and backs her judgment by having some in her own London flat, which we show here. "I've tried selling British furniture but on the whole it is just not well enough made. Manufacturers tend to get prices down by cutting corners, neglecting design details, so things start falling apart. The Italian furniture is often expensive, but the quality is excellent. And I love the design. If a modern piece looks well with beautiful old furniture, it's a safe bet the design is good. I've combined the two in my own home, the finely etched glass-topped table and plastic chairs from Italy and old English wooden furniture."

So has architect Terry Trickett: specializing in office design, he has frequently chosen Italian office furniture for his clients and looks to Italy for his own home, too, as shown here. "The Artlex Strip range of upholstered furniture

is comfortable and has a feature we particularly like as we've got young children: all the covers zip off and the dark green ones on these sofas have already been to the cleaners once." The ladder-backed chair by Charles Rennie Mackintosh which can also be seen in the photograph is, like other great classic designs, made only in Italy.

If the Italian furniture firms put anything like the enthusiasm into their British invasion that they have put into the promotion of design and designers in their own country, many of us will succumb. In Italy the designer is given not only his head with gratifying results, but the full backing and encouragement of the directors of the manufacturers, plus the attribution of his name every time a design is released. So the discerning Italian purchaser forms an attachment to one designer, watches for new designs from his stable and takes extra interest in a new range if he knows his favourite has been involved. In this country the furniture industry seems too mean or too lacking in business acumen to use

designers, let alone to publicize the fact that it has done so.

When looking at this Italian furniture, banish preconceptions, open your mind, and as you enjoy the elements of zest and brio, not to mention comfort, that it brings to your home, reflect that but for the lack of nerve, the complacency and sheer myopia endemic to most British furniture manufacturers, this could have been made in Britain.

Terry Trickett thinks that there are encouraging signs of change in some British firms, but they had better hurry or Italian furniture will, like Japanese motor bikes, be so firmly entrenched in our markets that the home products will not stand a chance.

Some places where Italian furniture can be seen and bought:
Liberty, Regent Street, London, W1. Coexistence, 10 Argyle Street, Bath, Coexistence, 17 Cinnamon Lane, London, N1. Coexistence, Highbury Court, 13 Whitcomb Street, London, WC2. Oscar Woodless, 421 Finchley Road, London, NW3. 1 and 47, Tottenham Street, London, W1. The Corran Shop, 77-79 Fulham Road, London, SW3. Betteplast, C. J. Graphics Centre, 2-3 Great Pudding Lane, London, W1.



Left and far left, inside the London flat of Mary Wiggan, who both sells Italian furniture and combines it in her own home with old English wooden pieces. Below, Torso chairs, from £521, by Paolo Deganello.



Left, the Artlex Strip range of upholstered furniture which architect Terry Trickett has in his own home has covers which zip off for easy cleaning. The ladder-backed chair is made only in Italy. Above, a desk, £100, and stool by Anna Arsetti.

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MONEY

Personal pension risks

by John Gaselee

If you are self-employed, or a partner, or are in a job which has no pension, one of the best means of providing for the future is a personal pension policy from an insurance company.

First, the payments which you make from earnings can be completely free from tax, although the Inland Revenue limits how much you can pay in this way. Second, all the contributions accumulate in the insurance company's fund on a tax-exempt basis. Third, at retirement part of the pension can be exchanged for tax-free cash, while the balance counts as earnings for tax purposes and will not, therefore, be subject to the investment income surcharge.

A wide variety of personal pension policies are available, though many of them are associated with risks of one kind or another. A fundamental choice is whether to take a traditional, profit-sharing policy or a policy directly linked to units in a specially managed fund run by the insurance company. Although one or two offices, including Sun Life, allow you to switch from profit-sharing to unit-linked and vice versa, others do not. Once arranged, a pension policy cannot be surrendered for cash, and usually a pension cannot be taken until the age of 60.

With a unit-linked policy, profits (whether income or capital appreciation) show much more quickly than with a profit-sharing policy. But the latter has stability and is cushioned against severe economic knocks. For instance, once a reversionary bonus has been declared, increasing the value of a profit-sharing policy, it cannot subsequently be withdrawn, whatever disasters may hit the Stock Exchange. Because a unit-linked policy is directly connected to a particular fund, timing can be all-important, both for arranging a single premium policy and for starting to take the benefits.

Unit-linked policies and the majority of profit-sharing policies provide a cash sum at retirement, which can be used to buy a pension for life from whichever life office is offering the most competitive terms at the time.

While there may be little doubt that the cash sum illustrated at the outset can be accumulated over the years in the case of a profit-sharing policy, there is unfortunately no means of telling in advance how much the ultimate pension may be. The amount of pension which can be bought with a given cash sum will depend on annuity rates at the time. In turn, they will depend on market rates of interest. Here again, therefore, in order to get the best pension it may be necessary to time retirement (or, at least, starting to draw the pension) to coincide with a period when annuity rates are high.

The alternative is a policy which pro-

vides a guaranteed pension. That issued by the Scottish Provident Institution guarantees a minimum pension at the outset and its value is increased by bonuses. Such a contract can provide considerable stability. It does not give a better pension on every occasion: when annuity rates are high, it will be beaten by a policy accumulating a cash fund which is then converted into a pension. If, however, annuity rates are low, a policy "funding for pension" should be best.

One of the drawbacks to a policy securing a pension (rather than a cash sum at retirement) is that you may be "locked in" to that company. Although such a policy may give the right to buy a pension from another company, the rate of conversion from pension to cash will depend on interest rates at the time.

Another decision to take is whether a policy should be on a single premium or regular premium basis. With the former you have the freedom to pay as and when you like and you can also shop around each year, taking a policy from whichever office seems to be offering the best terms at the time.

There is, however, a drawback to buying a variety of single premium policies. Since no further premiums are payable it is not possible to have a waiver of premium facility, which means that in the event of sickness or accident the insurance company will continue to pay premiums for you. An increasing number of life offices are offering this facility (at an additional charge) in conjunction with a regular premium policy. It is important because it protects your ultimate pension. Even though permanent health insurance may be in force to provide benefits during periods of sickness, or you have investment earnings, they cannot be used to contribute to a pension policy—only earnings can be used.

Finally, you should consider the position if you should die before taking the pension. Traditionally under profit-sharing pension policies life offices have returned the premiums paid—with or without interest at a modest rate. With a unit-linked policy the accumulated fund at the date of death is returned. Some offices issuing profit-sharing policies have changed over to the same system.

Generally, however, the better the benefits offered to you, the less pension there will be for your dependants if you should die early. It need not, however, be simply a choice between a return of premiums (with or without interest) and a return of the accumulated fund. Scottish Amicable offers an ingenious compromise. To provide a reasonable fund at retirement under its profit-sharing policy, Scottish Amicable returns premiums with interest if you die before 60. If, however, you die after 60 but before drawing the pension a "return of fund" will be made.

Novelties from Spain

by Peta Fordham

Does the torrent of wines from "new" sources (new, that is, to us) benefit the ordinary drinker? It is a subject for debate. But whatever our views on that we should welcome the opportunity provided by the current massive invasion from Spain. Rioja came but recently, was tasted and conquered. Now it is the turn of such regions as the Penedes and Navarre, which adjoins Rioja to the north-east and has always been renowned for its light fruity reds, to show their wines' quality and value.

Spain is one of those countries with an ancient wine-tradition whose reputation has slipped in recent years. The Phoenicians, it is said, knew and traded in her wines, and Roman occupation encouraged production to such a degree that Italian growers actually had to be given protection against Hispanic imports. Even the Muslim conquerors did little to suppress wine-making; and the eventual expulsion of the Moors (who seem to have been less abstemious than their orthodox devout) was followed by enthusiastic vine-planting and re-planting, as the monasteries (which also had a revival) ensured wine for the Mass and a good deal else besides.

Hit late by the phylloxera blight, the country had already formed many links with French growers, who had discovered that the full, strong wines of northern Spain would bolster up the oidium- and phylloxera-thinned wines of Rhône and Bordeaux; and today Rioja and the Penedes in particular show the benefit of this association in their improved vinification.

Few wine-growing areas in other countries have Spain's mountainous terrain. Only the basin of the Guadalquivir and that of the Jucar in Valencia have any extent of land much below 100 metres and, although much of the south is very hot, height makes for cool, even cold, nights giving the wine-maker more possibility of refining his wines than he has in some countries of a similar latitude. Farther north, where the summers are relatively cool, the finest wines can be made and development there has been remarkable in recent years. Some growers have introduced the use of noble grapes from abroad, especially Torres in the Penedes. Hard work, common sense in learning and borrowing from fine wine growers in other countries, and beneficent interference from successive governments in the control of production and labelling have revolutionized the former somewhat haphazard production of a huge quantity of wine which is now presenting the export market with remarkable quality.

Most people think of Spain as a source of red wines, which have tended to be the ones found in this country,

except for the very good *cava* (sparkling) wines, frequently offered at "champagne" receptions in napkin-wrapped bottles—though the French producers successfully prohibited any official use of the word in connexion with them. They are made by *méthode champenoise* and have in the past tended to over-sweetness—excellent with food and a perfect match for buffets but often cloying as an aperitif. However there is now a firm change to dryness, as readers may have noticed.

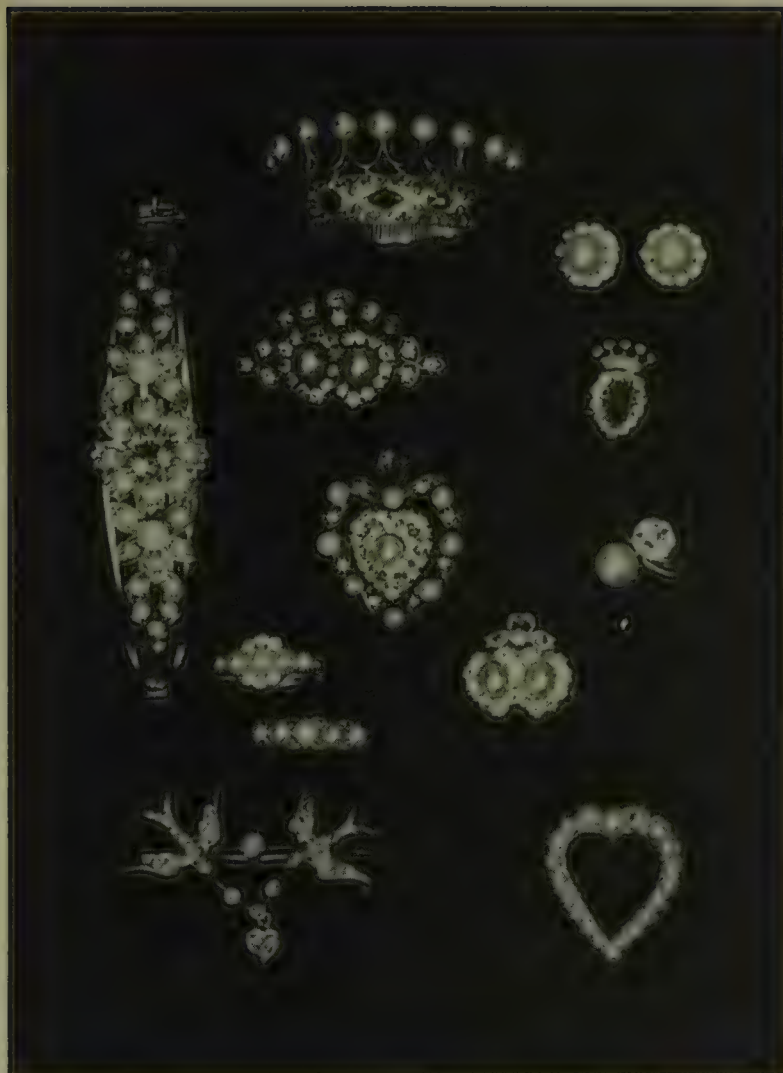
This tendency is also increasingly apparent in the still, white wines which are coming to Britain and which will, if well marketed, make a sizable inroad into the UK as they have both fruit and freshness. These result from cooler fermentation and a very short acquaintance, if any, with wood; and it was again Torres in the Penedes who adopted this method. Rioja followed suit, hence the much lighter and crisper white Riojas, delightful wines, many of which are now in this country.

Returning to the red wines from Spain, the map shows quite clearly how wines for table use tend to be made in the same cooler, northerly parts. There is one red wine, Vega Sicilia (not easily obtainable either here or in its own country) which ranks among the world's "greats". This is made in Ribera del Duero, not far from Rioja.

Good, high quality reds are becoming easy to obtain here, their hallmark being depth and well controlled high alcohol, a happy contrast to the crisp whites. At a recent tasting in London I sampled more than a score of good wines, all highly individual as behoves wines made by stubbornly individual Spanish wine-growers. I can particularly recommend those chosen by Laymont & Shaw, Mill Pool, Truro, Cornwall; Hicks & Don, The Market Place, Westbury, Wilts; Arriba Kettle, St Philip's Place, Birmingham; Direct Wine Suppliers, 82A Town Centre, Hatfield, Herts; J. Moreno (Wines), 2 Norfolk Place, London W2. I suspect that promotional tastings will soon help familiarize these most interesting bottles. Prices vary but are similar on the whole to those of the Riojas and will certainly give value for money. In addition, those who like Rioja Marques de Riscal may be interested in a delicious non-Rioja Marques de Riscal white from the Rueda region, at £3.32, supplied by Wines of Spain, 10 Victoria Street, Liverpool (Freeport Liverpool 2 2AB), a redoubtable house for Spanish wines in general with a most informative list.

Wine of the month

Expensive, yes—but a luxury wine at a remarkable price for its quality—is Château Latour 1972, unaccountably cheaper than most of the last decade of this wine, from John Harvey & Sons, Pall Mall, SW1, at £17.25. A true and typical Latour ●



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GARDENING

Pruning shrubs

by Nancy-Mary Goodall

I am still haunted by the memory of some shrubs I used to know. They were in one of those open-plan estates and every winter were visited by a demon municipal gardener who came to "prune" them. He made a thorough job of it, clipping away until every one was reduced to a neat bun shape, removing all the flowering wood for the year to come and thus depriving the people around of all the bloom they would have enjoyed. For these were spring- and early summer-flowering shrubs, those that produce replacement growth from the base or lower branches of the plant after they have flowered: yellow forsythias and kerrias, pink and red weigelas, kolkwitzias and flowering currants, scented white philadelphus and the lovely early Bridal Wreath, *Spiraea arguta*. The time to prune these shrubs is just after they have flowered. Remove the old, flowered wood back to where a strong young shoot is forming.

People are unnerved by the idea of pruning, thinking that all shrubs should be pruned. In fact it cannot be emphasized enough that most shrubs need no pruning at all. At most you should remove any dead or weak wood so that the air can circulate; this is more a process of thinning and shaping by cutting back branches that get in the way, crowd other plants or have a lopsided effect. Even this may be unnecessary; there is no pruning in nature except that caused by frost or natural shedding of exhausted wood, and a lopsided shrub might give a touch of japonaiserie very much to your taste.

Shrub roses need some summer pruning, but do not overdo it as every healthy shoot is a potential flower-bearer. Varieties that flower once on wood made the previous year should have the flowered wood cut back to encourage sturdy canes for next year's blooms, unless you want a display of brightly coloured hips for which certain species are renowned such as *Rosa rugosa* Frau Dagmar Hartopp or *R. moyesi* with its small flowers and brilliant bottle-shaped hips. *R. rubrifolia* can either be left untouched, when it will make a splendid show in autumn with foliage colour as well as hips, or can be cut right down after flowering so long sprays of the typical amethyst-flushed leaves form again to take their place in a late colour scheme. Repeat-flowering roses should always have their dead heads removed. After pruning in summer all shrubs profit from a good mulch of well soaked peat. For an added fillip you can apply some rose fertilizer before you apply the peat. If any shrub is shy to flower a dose of sulphate of potash in late summer should help.

I understand why the mad axeman

type of gardener attacks flowering shrubs with such violence in the name of winter pruning. He believes they will be all the better for it and that they will promptly send out new flowering stems for the coming year. While pruning to a bun shape is never right unless you want to make a topiary ball a ruthless policy is correct for certain shrubs. This is known as stooling and entails cutting down the whole plant in March to an inch or two above the ground. It is the accepted treatment for fuchsias and, among others, for two late flowering silver foliage shrubs, *Caryopteris clandonensis* with fluffy blue flowers and *Perovskia atriplicifolia*, or Russian sage with flower heads like blue spires. The silver stems remain all winter and have a frosty beauty that is sharpest if seen against a dark background of evergreens. *Buddleia davidii*, loved by butterflies, should be cut back hard in March, while the deciduous pale blue flowered *ceanothus* Gloire de Versailles should be reduced to within 3 inches of the previous year's growth. Dogwoods and willows that are grown for their coloured bark such as the scarlet *Cornus alba* Sibirica and *Salix alba* Chermesina should be stoolled to ensure fresh brilliant colour. Among other shrubs that benefit are *Tamarix pentandra*, *Spiraea bumalda* Anthony Waterer, *Spartium junceum*, the Spanish broom and the tree poppy, *Romneya coulteri*.

A book which neatly sets out the whole subject of trees and shrubs is *The Tree and Shrub Expert* (PBI Publications, £2.25) by Dr D. G. Hessayon whose "expert" series has earned respect. Good photographs and admirably clear paintings of details, methods and some plant diseases make this an essential reference book.

Anthony Huxley's *The Penguin Encyclopaedia of Gardening* (£4.95) not only defines almost every gardening and botanical term that you are likely to meet, it also gives short, instructive descriptions of the working methods of every aspect of gardening with much other useful information besides, from garden history to the sometimes quaint words that gardeners use and which may not be clear to beginners. Beautifully illustrated, it is a remarkable achievement by a master of concise writing.

The Multi-Coloured Garden by Roger Grounds (Pelham Books, £9.95) is a survey of plants and shrubs classified by foliage colours other than green: cream and white variegations, yellows and golds, greys and silvers, blues and purples and how they can be grouped—with green I hope—for effects that last far longer than flowers. I don't think this has been done before. It is inspired by the South American Burle Marx rather than the Jekyll school; some of it is hard to take but it deserves to be read.

Nostalgia on rails

by David Tennant

I was in the deep-cushioned comfort of the Art Nouveau bar-salon car of the Venice Simplon-Orient-Express, which made its much-heralded debut last summer. The music from the baby-grand piano could not have been more appropriate. It was Gershwin at his best, melodious, romantic and evocative of half a century ago.

I had eaten superbly if expensively (£28 for dinner) in one of the magnificent restaurant cars. Now around me in the soft lighting were the chatter and laughter of an international clientele, some in evening wear, a few in the styles of the 1920s and 30s. Outside in the contemporary world the lights of suburban Paris sped by as the 17-car train (the longest in service in Europe) with an almost capacity load headed for the Alps, the Plains of Lombardy and Venice.

For me and some 60 other travellers the pampered odyssey had begun that morning when at 11.44 am the cream, chocolate and gold Pullman cars, with such names as *Minerva*, *Phoenix* and *Ione*, pulled out of Victoria Station and set off for Folkestone and the Channel crossing to Boulogne. These carriages, which ran for years on such famous trains as the *Golden Arrow* and *Bournemouth Belle*, have been restored to their original splendour complete with polished wood panelling, beautiful marquetry and deep upholstery.

An attentive staff served an appetizing light luncheon at beautifully set tables and plied us with champagne and wine, all included in the cost. In no time at all we reached Folkestone. After a swift check through passport control we were installed in the reserved lounge of the Sealink ferry. Fortunately it was a smooth crossing to Boulogne where awaiting us stood the blue, cream and gold-lined train, its carriages bearing in bold letters that longest of railway names—"Compagnie Internationale des Wagons-Lits et des Grands Express Européens". By each was a smartly uniformed attendant ready to welcome us.

My cabin was in a sleeping car, built in 1929, which had seen service on half a dozen famous expresses. But it looked almost new, with fine wood panelling and inlay work, luxurious upholstery and carpeting. By day the lower bed was a comfortable settee, the upper berth tucked out of sight. The wash-basin was concealed behind folding doors. A folding table, silk-shaded lamp and a vase of freesias completed the scene.

The steward, who spoke four languages, took my passport so that the night's rest would not be disturbed at frontier crossings, asked when I wanted my Continental breakfast and bowing himself out said, "Just ring at



Travelling in style to Venice, top, in the restaurant between Victoria and Folkestone and above, in a convertible wagon-lit cabin on the Continental train.

any time, monsieur. We shall be at your service throughout the journey." Two minutes later my suitcase arrived, the first time I had seen it since the Victoria check-in. Dinner, impeccably served *en route* to Paris, set the pace on board which is leisurely, reflecting the great days of *de luxe* rail travel when, although the trains were by no means slow, life was much more sedate.

I retired to my cabin shortly after midnight, slept more soundly than I had expected in spite of jolts and jerks, and woke as we emerged from the Simplon Tunnel. At Domodossola coffee and croissants arrived along with the *International Herald Tribune*. By the time we were approaching Milan's Central Station most passengers were up and about, drifting into the salon car or viewing the scene from the corridors. As we sped by Lake Garda the restaurant staff were putting the final touches to the buffet brunch—£12 a head for as much as you could eat. It

proved popular. We crossed the causeway into Venice in the early afternoon (late, due to track repairs) and even before the last passenger had disembarked the train's crew had started preparing it for the return trip.

The Venice Simplon-Orient-Express (VSOE) owes its revival largely to one man, American citizen but English resident James Sherwood, President of the vast Sea Containers group whose leisure holdings include the *de luxe* Hotel Cipriani in Venice and five former British Transport Hotels in the UK. In 1977, when the famous but run-down *Orient Express* made its final run, Sherwood decided to revive the great days of long-distance train travel. He bought a couple of wagons-lits and started the long process of re-creating two trains, one in the UK, the other on the Continent.

The finest craftsmen, designers, artists and engineers were employed, in this country where the work was

carried out at Carnforth near Lancaster, and in Germany and Belgium. Mrs Sherwood chose the china, cutlery and crystal, and everything as far as possible was restored to its original state. The carriages were brought up to contemporary mechanical standards of safety and smooth running. Such innovations as air-conditioning and showers were rejected in order to preserve the conditions of the earlier era. Luxury there most certainly is, but of the 20s and 30s, and quality and service are, as they were then, of paramount consideration. The total cost of the operation was more than £11 million.

The inaugural run left London on May 23, 1982. By the end of the year more than 20,000 people had travelled on the VSOE and this year that number will be doubled. The trains were not without their teething troubles but these have been largely overcome. The VSOE has caught the imagination of a world-wide travelling public, as a glance at the guest book shows.

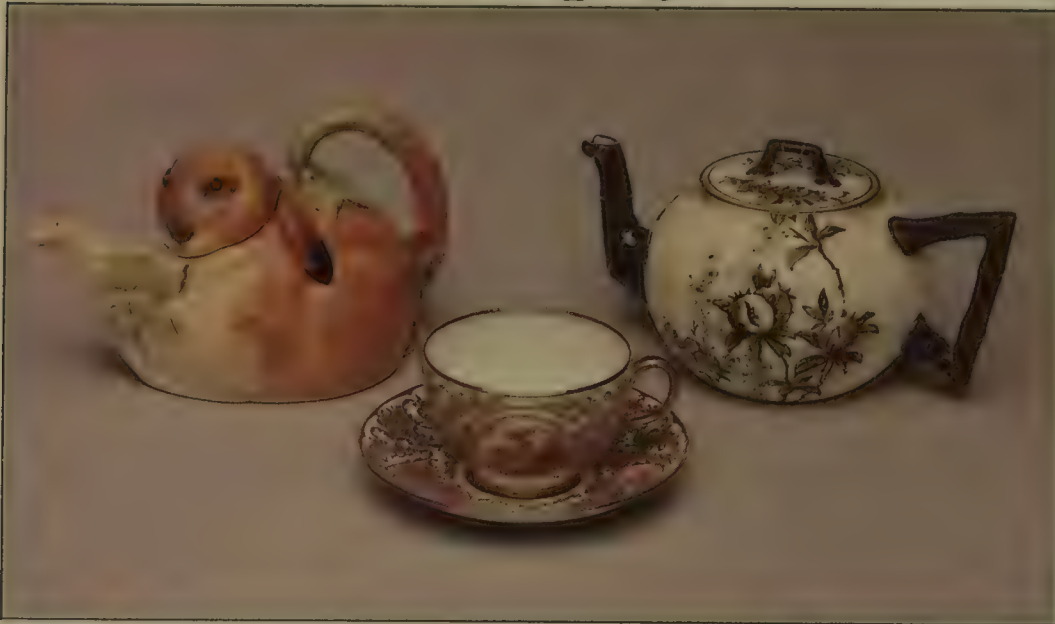
The single fare from London to Venice is £330, and the added expense of dinner, brunch, drinks and tips takes the cost up to about £390. Is it worth it? Most of my travelling companions thought so, although some felt that dinner should be included in the price. And one or two thought the cabin space when shared by a couple was a bit tight. But as one smiling lady passenger put it to me at Venice, "If there is a train to heaven then I hope it is exactly like the Venice Simplon-Orient." A fanciful exaggeration perhaps—but I know what she meant.

The VSOE runs three times weekly from London (Victoria) on Sundays, Tuesdays and Fridays departing at 11.44 am, reaching Venice the next day at 12.52 pm local time. It returns from Venice on Saturdays, Mondays and Wednesdays at 17.25 pm, arriving in London at 17.36 pm the next day. Passengers can travel to or from Paris and Milan. Fares (single) London to Venice £330, to Milan £320, to Paris £140; Paris to Venice £310, to Milan £295; Milan to Venice £70. Round trip reduction 10 per cent; northbound fares are 10 per cent lower at certain times.

The UK VSOE Pullman makes day tours to Hever Castle (out by coach, home by train) on Fridays (£70); to Leeds Castle (out by train, home by coach) on Thursdays (£70); and to Beaulieu (both ways by train) on Saturdays (£90) until November. Price includes travel, meals and entrance fees.

Full details from Orient-Express, Sea Containers House, 20 Upper Ground, London SE1 9PD (tel 01-928 5837) and their offices in Paris, Milan, Venice, Antwerp, New York, Sydney, Auckland, Tokyo and Johannesburg.

Doulton wares displayed



by Ursula Robertshaw

A museum showing a fine representative collection of the wares of what is now Royal Doulton from its early days in Lambeth to today has opened at Doulton's factory in Nile Street, Burslem, Stoke-on-Trent. It is called the Sir Henry Doulton Gallery after the son of the firm's founder John Doulton, who with John Watts made and sold stoneware, sanitary ware, bottles and other useful articles, first at Vauxhall, then at Lambeth.

It was son Henry who proved to be the archetypal Victorian entrepreneur, discovering and fostering talent with such artists as George Tinworth, Florence, Arthur and Hannah

Barlow, Agnet Hoy and Mark Marshall. Many new processes were also developed both at Lambeth and at the Nile Street factory in Burslem, which Sir Henry took over in 1882.

From Lambeth came Faience, Impasto, Silicon, Carara, Marqueteries and Chiné, along with the salt-glaze stonewares, now applied to household and commemorative objects, and figures. At Burslem, with the aid of two highly talented art directors, John Slater and Charles Nokes, the innovative influence continued. The art of lustre painting was revived and developed, a photographic process was evolved for transferring designs to pottery, and many experiments on glazes were carried out, Sung, Chang, sang-

de-boeuf and rouge flambé being among notable successes. Artists of the period included Percy Curnock, David Dewsberry, Henry Mitchell, George White and the great Fred Hancock.

The museum includes examples of Royal Doulton wares made right up to the present day. The popular character jugs are there, so are the various series of figurines—the characters from literature, the exotics, the children, the fairies, the historical personages, the "Lovely Ladies", the character studies. There are many examples of the work of the present art director, Eric Griffiths. Collectors will find the exhibition well worth a visit. It is open on weekdays from 9am to 12.30pm and from 1.30pm to 4.15pm ●

Top left, Burslem wares: a Bunnykins teapot made during the Second World War, a cup and saucer with raised gold decoration and roses painted by Percy Curnock, c 1890, a Japonaiserie teapot, c 1890. Top right, the Princess of Wales in her wedding dress, modelled by Eric Griffiths, limited edition of 1,500, 1981. Above left, Barbotine earthenware vase with stylized trees, Burslem, c 1910; small dish with experimental Sung flambé glaze by F. Allen, Burslem, 1930s. Above, The Fat Boy, salt-glaze stoneware, designed by Leslie Harradine and produced for the Dickens centenary in 1912; "Carnival", a Burslem figure also by Harradine showing the influence of Bakst's costumes for the Ballets Russes, 1927.

The dawn of silver metallurgy in Greece

by Paule Spitaels

Silver was a major factor in Athens's rise to wealth and power in the fifth century BC. But the co-director of Belgian excavations at Thorikos in southern Attica's Laurion hills reveals that silver was being exploited as early as the third millennium BC.

On November 6, 1880, *The Illustrated London News* published an article entitled "The Laurium Silver Mines", illustrated with engravings by Melton Prior "our Special Artist". The publication was probably occasioned by the resumption of work on the ancient slag heaps following the end of a lengthy controversy between the Greek government and French and Italian industrialists over their rights of exploitation. The historical importance of the Laurion, the hilly region of southern Attica, sometimes called by its Latin name Laurium, is briefly explained: "The Laurium silver mines began to be worked, in a rude and primitive fashion, very early; but such operations were probably not undertaken on a considerable scale until after the expulsion of Hippias and the establishment of a democratic constitution by Cleisthenes" (508 BC). The writer of 1880 did not define his expression "very early"; as a result of recent excavations it is now possible to trace the beginning of exploitation as far back as the third millennium BC.

It has long been known that the metallic deposits of the Laurion had been worked intensively from the beginning of the fifth century BC. Surface remains had been recognized and described in the 18th and 19th centuries. Positive evidence was published after 1860 when the slags and *ecvolades* (rejected low-grade minerals) were reprocessed. The earliest excavations in the Laurion were not, however, concerned with ancient industry.

During the 20th century further studies of the written sources, including the newly discovered mining leases, and of the technological aspects have been published, but the first excavations to reveal evidence of the ancient industry have been undertaken since 1960 mainly by the Ephoria of Attica and the Belgian Archaeological Mission in Greece, working in close collaboration at Thorikos and elsewhere in the Laurion.

The Laurion has a complex geology consisting essentially of alternating limestones and mica-schists at whose contact surfaces various types of mineral (lead, zinc and iron) are found. From our present point of view the most interesting of these is lead; the silver extracted from this was a major

contribution to the greatest age of Athenian wealth and power in the fifth century BC, but what concerns us here is the much more ancient origin of its exploitation.

During the last 20 years much new evidence has been discovered for the extraction and processing of the ore, and the period spanned by the industry has been extended by many centuries, even millennia. The study of extraction is linked to the investigation of ancient mining galleries, while the evidence for metallurgy comes from the discovery of ore-washeries, with the adjacent cisterns which supplied the water, and of batteries of furnaces yielding slags resulting from the smelting of ore.

After extraction and crushing the ore was concentrated by the washing process, and transported to the furnaces for smelting. These operations produced "work-lead", a mixture of silver and lead, which then had to be processed by cupellation. This involves re-smelting the work-lead to separate out the silver by means of oxidation. The waste product, re-oxidized lead (PbO) or "stone-like" litharge, has an easily recognizable crystalline structure. Therefore, when litharge appears in an excavation layer it provides clear evidence for the production of silver.

The excavators at Thorikos had already found litharge in a Classical context before 1964 when it appeared for the first time on the floor of a house dating from the Early Geometric period (ninth century BC). The following year a similar discovery was made on the floor of a Middle Helladic house dating back to the end of the 16th century BC. Thus in two years more than seven centuries had been added to the early history of metallurgy in the Laurion.

In 1975 a mine gallery was discovered during investigation of the area surrounding the Classical theatre at Thorikos. It was completely overgrown and had not been noticed previously because, unlike other galleries nearby, the entrance showed no signs of enlargement for modern exploitation nor of the formation of a ramp for transport wagons. The opening, already in use by foxes, was cleared and the first inspection of the interior showed that this gallery had escaped disturbance in modern times and that



Top, excavating débris at the entrance to the silver mine, dating from the Early Bronze Age. Above, restored ore-washery west of the theatre. Left, fragments of litharge, waste products from smelting.

re-worked during successive periods of mining. Traces of a final levelling, probably for agricultural purposes, were clearly seen during excavation.

The marks of ploughing were visible over the ruins of an ore-washery discovered just to the south-east of the gallery and now restored. This had been set against one of the buildings serving the fifth-century theatre, probably the *skenothiki*, and gave the first confirmation of mining here in the fourth century BC.

The latest material from Mine No 3 represents an isolated period in its history. According to ancient sources mining had ceased in the Laurion before the beginning of the Christian era and until recently there has been no indication of its revival before modern times. The presence of more than 60 lamps of the fifth and sixth centuries AD, thoroughly mixed with earlier sherds and débris in the mine gallery, is evidence for working or prospecting at that period. Taken with

it had been worked over a very long period. The site was named Mine No 3 and excavation of the entrance area started in 1976.

The heaps of débris in front of the existing entrance were nearly 2 metres high and contained mainly sherds from the third millennium BC, the end of the second millennium, the fourth century BC and the fifth and sixth centuries AD. It was soon clear that the apparent stratigraphy had no meaning since sherds, lamps and stone tools of all these periods were found jumbled together among the stone chippings, while sherds from different strata, sometimes found several metres apart, could be joined. All the material, down to the rock floor, had been disturbed or

scattered finds elsewhere at Thorikos and in the Laurion—poor quality buildings, lamps, coins and pottery of similar date—it suggests that new sources of silver were being sought for the Eastern Roman Empire (lavish in its use of precious metals) to replace those cut off by barbarian invasions.

The significance of the earlier finds—those of the 13th and 12th centuries BC (the end of the Mycenaean period) and more particularly those of the third millennium BC (the Early Bronze Age)—was less easy to establish. Until the discovery of Mine No 3 (at about 20 metres above sea-level) on the lower slopes of the Velatouri, the only material earlier than the ninth century BC had been found at Thorikos among the remains of settlements near the summit of the hill (the *acropolis*).

The first hypothesis was that the gallery began as a natural cave used as a shelter by early settlers, but geologists and mining engineers independently confirmed that it was entirely man-made. Subsequent excavation also showed that ore extraction had started as opencast working outside the original entrance, the collapsed remains of which were found among the debris in front of the mine. When excavation was resumed and extended deeper into the mine in 1978, a disturbed horizontal stratigraphy gradually emerged from the mass of finds. Thus, although the deposits were still thoroughly

mixed, the percentage of sherds of the third millennium was clearly greater at the beginning of the gallery, while farther inside those of the Mycenaean period were more abundant. This probably represents the progress of exploitation, which must have been slow given that only stone tools were available in the earlier period.

For the finds of the Late Mycenaean period (13th-12th centuries BC) the most relevant information comes from the rich cemetery of Perati, situated a little farther north on the east coast of Attica. An unusually large number of silver and lead objects was found in these graves; samples were examined by isotopic analysis, which proved that the metal had originated in the Laurion. Together with other archaeological considerations this makes the suggested exploitation of Mine No 3 in the same period much easier to accept, though no other well attested finds of Late Helladic IIIC have yet been made at Thorikos.

At the end of the 1978 season the first undisturbed deposit belonging to the third millennium was found at the bottom of a vein close to the present entrance. Very hard and reddish, it contained a few Early Bronze Age sherds and flakes of obsidian, and rested on rock showing traces of working by stone tools. This disposed of another hypothesis, according to which the third-millennium finds had

been brought from a settlement higher up the slope by erosion processes. The undisturbed nature of this deposit was confirmed by a second reddish layer, found below collapsed roof-débris in the autumn of 1980; this also covered traces of stone-hammer working in an ore-bearing vein, while veins exploited in, for example, Classical times show clear traces of metal tools.

Unexpected corroboration for extraction in the third millennium, in the form of evidence for silver metallurgy at the same period, came from an excavation carried out in 1981, with the co-operation of the Ephoria of Attica, on the island of Makronisos, the nearest of the Cyclades. The site, a settlement exposed by marine erosion on its west coast exactly opposite Thorikos, yielded more than 3 metres of stratified Early Bronze Age deposits, including pottery showing striking similarities to some of the material recovered from the mine. Most significantly, these deposits contained artifacts of lead and fragments of litharge.

All this is supported by evidence for the frequent use of silver and lead at this period in mainland Greece and the Cyclades, ranging from jewelry, vessels and votive offerings to rivets for the repair of pottery and roof-tiles. Isotopic analysis proves that some of these objects were made from ore coming from the Laurion. This may not have been the only source: a recent survey

on the Cycladic island of Siphnos suggests mining there in the Early Bronze Age, but confirmation by further archaeological and stratigraphical evidence is awaited.

The main items of evidence can be summarized as follows: within Mine No 3, the patches of undisturbed Early Bronze Age deposits over veins showing working by stone hammers and the huge quantity of Early Bronze Age pottery among the later deposits; elsewhere, litharge found in stratigraphical contexts of the same date on Makronisos and the artifacts of lead and silver excavated from many Early Bronze Age sites, for some of which the isotopic composition shows an origin in the Laurion. These indications, taken together, allow a link to be made, apparently for the first time, between direct archaeological evidence for a mine gallery in the third millennium BC and the indirect evidence, revealed by isotopic examination, that silver and lead from the Laurion was reaching areas beyond Attica.

The importance for early society of the new technology of metals, usually thought of in relation to copper and its alloys, is here demonstrated for silver. For the Laurion, the new evidence places the origins of its principal industry "very early" indeed: probably more than 1,500 years earlier than imagined by *The Illustrated London News's* contributor of 1880.

There will always be those who prefer their favourite scotch with a little water.

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Don't be Vague. It's always been Haig.

Convertible comeback

by Stuart Marshall

Going topless is now conventional on Mediterranean beaches. The fashion for topless motoring is returning, too—in convertibles, I mean. It has been a near thing. In the early 1970s conventional wisdom was that the convertible car would be killed off by ever more stringent safety regulations.

But attitudes changed and the soft top survived, though not in time to save our TR7, intended to replace the MG. Designed as a convertible, it was changed on the drawing board into a hard top, but did not sell. It was then redesigned as a convertible—and a very good one it was, too—but the market had gone and BL was in crisis. So the soft-top TR7 died. Now the only BL car with a foldaway top is a Metro, converted by an Abingdon firm of coachbuilders, but a Jaguar XJS-HE for open-air motoring fans will be here before long and so will a Ford Escort-based convertible.

For me the main appeal of an open car is that it lets you become part of your surroundings instead of being merely a spectator, shut away in a small steel box. I have never owned a convertible but can recall with pleasure nearly every long journey I have made in one.

You do not drive fast in convertibles: the wind noise becomes unpleasant in most of them at higher speeds. They are cars for enjoyment.

Demand for convertibles goes up in summer but, year-round, is small enough to discourage most manufacturers from including one in their range. Exceptions are Volkswagen and Talbot. VW introduced a Golf convertible several years ago as a successor to the soft-top Beetle. It has a beautifully made hood, lined and with a glass rear window. When folded, it still projects some way above the car's waistline, restricting visibility. Back seat passenger space and boot capacity are less than in the normal Golf.

Talbot's Samba convertible is roomier and has a less elaborate hood which

defies wind and weather just as well as the Golf's. The Samba is cheaper, too—£6,595 against the Golf's £7,415. Crayford Engineering of Westerham, Kent, make a convertible Ford Fiesta costing £6,493. These are the only modestly priced convertibles available, excluding two-seaters like the Panther Kallista (£5,850) or the Morgan sports (from £7,861), but the Escort convertible should not be too expensive. A drophead Vauxhall Nova has been hinted at, and soon on sale in France and later in Britain will be a four-door family convertible version of the low-priced Citroën Visa, the first car of its kind to appear for years.

Several very grand convertibles may be had off the peg—the Rolls-Royce Corniche (£73,168), Aston Martin Volante (£49,999) and Bristol Beau-fighter (£43,355) are three examples. Or Crayford Engineering will modify a Mercedes-Benz 280CE so that it opens up; the cost is about £8,000. Should your taste run not just to open-air motoring but also to cross-country driving with nothing between you and the heavens, Wood and Pickett, of Ruislip, will cut a Range Rover down into a massive soft-top with five seats. Porsche, in response to customer demand, have reintroduced a cabriolet version of their eternally youthful 911.

As an alternative to a genuine drop-head coupé, large roll-back sunroofs made of fabric have their attractions. Properly—which means expertly—fitted, they leave the car as strong as it was before and they may be had, at a price, with electric operation. But they share a disadvantage all drop-head coupé owners are aware of. The car thief does not take a moment to slit the roof and get in. Smaller-scale glass sunroofs, like the Panarama I have had fitted to my own estate car, are a good compromise. Even in winter they can be opened at the trailing edge to increase ventilation and fight off stuffiness. In summer they may be removed altogether for at least a genuflection towards open-air motoring. Of course they can be broken by a thief, but so can any tempered glass car window.



The Volkswagen Golf Cabriolet has a well made hood and a protective roll bar.

Pulsars in space

by Patrick Moore

In 1967 a remarkable discovery was made by a group of radio astronomers in Cambridge. They were using specialized equipment for a more or less routine investigation when they discovered a strange radio source which seemed to be "ticking". Its pulses were so rapid and regular that for a brief period it was even thought they might be artificial. However, what the Cambridge group had found was a "pulsar" and before long others were detected; the total has now reached 320.

Pulsars are the remnants of former massive, brilliant stars which have exploded as supernovae and literally blown themselves to pieces. The Rosetta stone to the pulsars was provided by the Crab Nebula in the constellation of Taurus. Today it consists of a mass of gas moving outward from its centre, and it is certainly the remnant of a supernova observed by Chinese astronomers in the year 1054—though since the Crab is 6,000 light-years away, the actual outburst took place in prehistoric times. In its centre there is a pulsar.

A supernova outburst occurs when the massive star uses up all its available nuclear "fuel". There is a sudden collapse, followed by a shock-wave which disrupts the star. At the core the various atomic particles are crushed together to form neutrons which have no electrical charge, so that the actual remnant of the supernova is a neutron star. Because there is little waste of space, the density of neutron-star material is quite remarkable. A cupful of it would weigh thousands of millions of tons.

The pulses are explained by the strong magnetic field of the object; "beams" of radiation are emitted in two opposite directions, and since the pulsar is spinning quickly round we have what may be called a searchlight effect. Every time a "beam" sweeps across the Earth we receive a pulse of radiation. In the Crab Nebula there is a pulsar which has a spin-rate of 30 revolutions per second. It has also been identified with a very faint, flashing object. Only one other pulsar has been optically identified, in the southern constellation of Vela. The rest are known only by their radio signals.

It soon became evident that all pulsars are slowing down very gradually and therefore losing their energy, so it follows that over a sufficiently long period they will lose it completely. Until recently the Crab pulsar held the record for the fastest rotation, which also showed that pulsars must be small—a larger body spinning at such a rate would become unstable.

Just as astronomers were beginning to feel confident that they understood

these strange neutron stars, a new discovery was made: that of the pulsar known by its catalogue number of 1937+21, not far from the famous coloured double star Albireo in Cygnus (the Swan). The pulses were found to be incredibly rapid—642 per second—so that clearly the object was in a different category from all other known pulsars. At its estimated distance of 8,000 light-years it is invisible.

There is no doubt that it is a pulsar, and its diameter cannot be more than 20 miles or so. It has been carefully monitored at Jodrell Bank and apparently the slowing-down rate is very slight—much less than for any other known pulsar. Thanks to the Crab Nebula we have one definite example from which we can calibrate others, and for 1937+21 we find an age of at least 100 million years. This seems highly improbable and so it is generally thought that the pulsar must have been speeded up in some manner.

From the way in which 1937+21 "twinkles" it has been possible to measure its speed through space—approximately 70 kilometres or 43 miles per second, which is quite normal for a pulsar. But in almost all other respects 1937+21 is in a class of its own. There seems every reason to suppose that its magnetic field is very weak by pulsar standards—even though it must still be about 100 million times as powerful as the magnetic field of the Earth. Presumably it is the remnant of a supernova outburst, but even here we cannot be confident because not all supernovae produce pulsars.

It is fair to say that the discovery of 1937+21 was unexpected. There had been no serious thought that pulsars with such rapid rotations might exist, and it was sheer luck that 1937+21 lay close beside another radio source of more normal type. So long as we have only the one example to guide us our knowledge must remain incomplete, so serious efforts are now being made in England, Holland and elsewhere to locate more pulsars of the same kind. Much of the sky, particularly the Milky Way region, will be surveyed.

1937+21 has been under close study for only a few months, but it may be assumed that its current behaviour is typical of it. Since it is slowing down so very gradually, it will continue sending out pulses for a very long time, but eventually it will lose all its remaining energy and end up as a tiny, massive, inert body, completely undetectable because it will give out no energy at all. If this is so, there may well be many other dead pulsars moving through space. We may be sure that there are no such objects in the neighbourhood of the Solar System because they would make their presence felt by their gravitational pulls, but sooner or later it is possible that we will encounter one of them.

1. LARGE ENGINES USE MORE PETROL THAN SMALL ONES
2. AUTOMATICS USE MORE PETROL THAN MANUALS
3. SIX CYLINDERS USE MORE PETROL THAN FOUR
4. BETTER FUEL CONSUMPTION MEANS WORSE ACCELERATION
5. AERODYNAMICS IS THE BEST WAY TO IMPROVE FUEL CONSUMPTION
6. LOW REVVING ENGINES ARE LESS POWERFUL
7. DIESEL ENGINES USE MUCH LESS FUEL THAN PETROL ENGINES
8. ONLY VERY LARGE ENGINES HAVE HIGH TORQUE
9. LARGE CARS USE MORE PETROL THAN SMALL ONES
10. FAST CARS USE MORE PETROL THAN SLOW ONES

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18/5/83

The discovery of a Disraeli novel

by Robert Blake

A Year at Hartlebury or The Election
by Benjamin and Sarah Disraeli
John Murray, £8.50

One of the notable "scoops" of the Disraeli Project in Queen's University, Kingston, Ontario, has been the discovery of a pseudonymous novel by Disraeli and his sister. *Hartlebury*, as it can be called for short, appeared in March, 1834, under the imprint of Saunders & Otley and the authorship of "Cherry and Fair Star". These names relate to a particularly ridiculous fairy story by a Milanese author of the 16th century. There is no point in summarizing it. Enough to say that Fair Star, a Princess, and her cousin Cherry (it should really be "Chery") after various vicissitudes marry and live happily ever after.

The story was vaguely placed in Cyprus, and it became the basis for a number of "Easter melodramas", as they were called (not melodramas). They were a cross between an operetta and a pantomime performed on Easter Monday as a release from the ban imposed by public opinion upon such frivolities in Lent. The first identifiable production of *Cherry and Fair Star* (which is of unknown authorship) opened on Easter Monday, 1822, at the Theatre Royal, Covent Garden. It was a considerable success.

Professor Matthews, the discoverer of the novel, speculates in an Appendix whether Disraeli, though only 17, might himself have written the operetta. There is an enigmatic observation in a letter in 1837 to Lady Blessington. "I have locked up my melodrame in the same strong box as my love letters; both lots being productions only interesting to the writer." And, if Disraeli did write a successful melodrame, it might have been the source of the money which he lost during 1824-26 on the Stock Exchange. He did not get it from his father, and its origins have always been a puzzle.

However, these cannot be more than speculations. What is certain is that Sarah and Benjamin Disraeli were the authors of *Hartlebury* and that a new novel, or rather about one quarter of a new novel, can be added to Disraeli's literary calendar. The novel is in two parts with a total of 41 short chapters, and is very obviously based on the Disraeli family's experience of electioneering in Buckinghamshire. *Hartlebury* is Bradenham, where the Disraelis lived, and Fanchester, the seat which is being contested, is obviously High Wycombe where Disraeli fought two unsuccessful elections in 1832, the first on the old franchise and the second on the new one created by the Reform Act. The election in the

novel is clearly based on Disraeli's second attempt to enter Parliament, although in the novel the hero-cum-villain, Aubrey Bohun (pronounced Boon), wins by one vote after a highly dramatic contest. Bohun is evidently a self-pen-portrait of Disraeli with the important difference that he lives in a castle and has £30,000 pa.

The novel is short, light and very readable. Most of it seems to have been written by Sarah who clearly had a considerable talent for this sort of thing. She had just sustained the shattering blow of the death of her fiancé William Meredith in Cairo while travelling with Disraeli on his celebrated Grand Tour of the Mediterranean. Disraeli swore that he would do what he could to fill the gap in her life that this tragedy was bound to cause. Although he led an astonishingly feverish existence between October, 1831, when he returned from Cairo, and the publication of his novel—two electoral campaigns, a passionate love affair, the writing of an epic poem, perpetual threats from duns and creditors—he did his best to fulfil his promise, and one means of doing so was to encourage his sister in literary work which she would perhaps never have achieved without his aid and participation.

As far as is known, she did not succeed in getting into print on any other occasion. There is no certain way of discovering who contributed which chapters to the novel, but one can go along with Professor Matthews and agree that all of Part I, with one possible exception, were by Sarah, that the first nine chapters of Part II which describe the election were by Disraeli, who also may have written the chapter in Part I describing the character of Aubrey Bohun. This passage certainly sounds very like Disraeli. It could easily come straight from *Vivian Grey* or *Contarini Fleming*.

Although there can be no question about authorship, there still remain some mysteries. In the first place why did they choose these odd pseudonyms? Perhaps it was to put the curious off their track by suggesting a husband and wife, and the Preface confirms this. "Our honeymoon being over we have amused ourselves during the autumn by writing a novel . . ." Even so the particular choice seems very strange. Second—and even more puzzling—why were they so anxious to conceal their identity? No copy of the book survives in Disraeli's library and there is no manuscript. Nor are there any later references to it in Disraeli's subsequent correspondence. Perhaps further research will solve these problems. At any rate the reader should not take the book too seriously but simply treat it as an enjoyable story written above all to amuse and entertain. It is beautifully printed and produced, and the two Appendices provide all that needs to be known for background material.

Recent fiction

by Sally Emerson

The Last Testament of Oscar Wilde

by Peter Ackroyd
Hamish Hamilton, £7.95

Fools of Fortune

by William Trevor
Bodley Head, £7.50

The Stories of William Trevor

King Penguin, £4.95

Vengeance

by Leslie Caron
Weidenfeld & Nicolson, £6.95

The Last Testament of Oscar Wilde purports to be Oscar Wilde's swan song, an autobiography written during August to November, 1900, the last year of his life when he lived in Paris without money or respect. The idea is audacious. How many writers could hope to ape the style and wit of Oscar Wilde? Peter Ackroyd succeeds magnificently, making this one of the most exhilarating novels of the year.

Oscar Wilde recounts the story of his childhood, his social success, his marriage, the gradual development of his double life and the subsequent trial and disgrace. The facts and emotions of his existence are broken up by details of his present life and musings of a deeper nature expressed in ringing sentences. These are the greatest pleasure because they are so remarkably well done, never slipping into mere camp witticisms, which must have been a temptation, and yet sustaining a wit and profundity which is never ponderous. At one point Oscar Wilde writes, "My conversation was immaculate—I turned it into an art in which the most important things were left unsaid." In his "last testament" he says the important things, and in doing so becomes a far more attractive figure than the clever, superficial creature of popular imagination.

As he trudges "round and round the circle of my personality" and searches through his past, Wilde sees that "I longed for fame and was destroyed by it" and that "we do not understand what we really want, and so we proceed by indirection or by chance to the goal which is already hidden within us". Flashier remarks include, "I have no contemporaries. I told him I have only predecessors," and, "It has been said that I 'posed' in those days—it is an absurd charge. Those who are aware of their genius, even in childhood, are quite conscious of the disparity between themselves and others. They do not 'pose', they merely draw their own conclusions."

Towards the end Oscar Wilde records that Frank Harris and Bosie read this "last testament" and announce that he cannot possibly publish it because it is all quite untrue and that he has stolen lines from other writers.

From then on, oddly, as of course the whole thing is invented, I found myself losing interest.

In *Fools of Fortune*, William Trevor's first novel, set in his homeland of Ireland, he sets a tranquil scene. Its hero, Willie Quinton, introduces the story as though writing to the English girl he loves, Marianne: "I wish that somehow you might have shared my childhood, for I would love to remember you in the scarlet drawing-room, so fragrant in summer with the scent of roses. . . ." He tells her of his idyllic childhood in the old house of Kilneagh in County Cork from 1918, when he was eight. His tutor is an unfrocked priest, his father a gentle, kindly man, his mother beautiful and authoritative. Both parents are Protestants (the mother is English) but both support Home Rule. There are maids, gardeners, a mulberry orchard and a mill which Willie will one day inherit.

The only shadow over his peaceful boyhood is the fear of leaving this paradise and going to boarding school. That is, until the visits of revolutionary leader Michael Collins, the hanging of a man involved with the British Black and Tans and their subsequent revenge—the shooting of Willie's father. The killing is not described shockingly; all is blurred, vague, even polite. We are given no sense of the violence and horror. After Willie has met and fallen in love with his English cousin Marianne, and is about to declare himself, his mother, who has become an alcoholic since the killing, commits suicide. And even this passes by without distasteful details. Yet these two deaths change the delicate, frail Willie into a terrorist and make him abandon the girl he loves.

Marianne, who returns his love, carries on the story. She tells how Willie is brusque with her after his mother's death, how she comes to his bed, how later, while at a scruffy finishing school in Switzerland, she discovers she is pregnant. But on her return to Ireland Willie has disappeared, although leaving provision for her. *Fools of Fortune* is a beautifully written novel but left me unshaken, for William Trevor has avoided confronting the savagery and in doing so has given his novel a disappointingly muted quality.

Penguin have wisely collected together 60 of William Trevor's superb short stories, including such masterpieces as "The Ballroom of Romance". He is one of the best short story writers at work today and this sturdy collection should last most people a good two weeks' holiday.

Leslie Caron, star of *Gigi* and *An American in Paris*, has written an entertaining collection of short stories which have panache if little subtlety. Many of them are, not surprisingly, centred on the world of showbusiness. I especially like "Curtain Call", a portrait of a girl ballerina who learns the isolation of success. Hardly an original subject but very well done.

Other new books

The True Glory
by Warren Tute
Macdonald, £12.95

This is a serviceable history of the Royal Navy from the Viking invasions to the recapture of the Falklands, but it is not very easy to read. This is mainly because of the packaging. The text is broken up by a "chronological compendium" at the start of each chapter and by a number of "features" inserted across two pages at various points, not always at the most relevant place and generally serving as a considerable distraction from the flow of the narrative, which is not in itself unreadable, though the publishers' treatment of it suggests that they feared it might be. The overall result is a top-heavy construction with things added in apparently piecemeal fashion, rather like the ships that proved so vulnerable to Exocet missiles. Nonetheless the book provides a useful introduction to a remarkable story.

The Companion Guide to New York
by Michael Leapman
Collins, £10.95

"Hold Your Hat" commands a grubby sign on the subway on 42nd Street and Third Avenue in New York. It is Michael Leapman's favourite symbol of the city, a message perhaps to someone newly arrived and about to take his first peep above ground at the city swirling furiously about him, and it appropriately suggests the activity and excitement of New York. The author is an Englishman who lived in New York, while working for *The Times* of London, for two spells of about four years each, and like most people who have lived and worked there for a reasonable time he came to appreciate its unique and peculiar

qualities. These he admirably communicates in this entertaining and informative guide, together with an understanding of the city's history, about which New Yorkers themselves are often surprisingly casual and unaware.

Man with Camera
by Felix Man
Secker & Warburg, £17.50

Felix H. Man was a pioneer of photojournalism, working first in Berlin and later in England for a number of publications, notably the *Weekly Illustrated* and *Picture Post*, for which publication he was chief (though uncredited) photographer in its early days. This volume includes fine examples of his work through seven decades—from the trenches of the First World War through a superb sequence in Mussolini's study, to pomp and poverty in the West Indies of the 1950s and lunch with Churchill and Graham Sutherland at Chartwell. The illustrations are accompanied by extracts from his journal describing many of the occasions and people he photographed, together with some perceptive comments about his art.

The Saxon Shore Way
by Alan Sillitoe and Fay Godwin
Hutchinson, £10.95

A footpath which begins at Gravesend runs round the south shore of the Thames Estuary through the Medway towns, the Isle of Thanet, Dover, Folkestone and Romney Marsh to Rye in Sussex. It originally connected the forts built by the Romans to keep out Saxon marauders. Alan Sillitoe decided to walk this 140 mile ancient path, known as the Saxon Shore Way and to describe it as it is today. Fay Godwin did not follow directly in his footsteps, but roamed around the route to photograph it at different times of the year. The result is an enjoyable and informative guide to an area which is fairly well known.

Paperback choice

Fowler's Modern English Usage
Oxford Paperbacks, £3.95

The first paperback edition of this standard work is greatly to be welcomed. A wider working knowledge of Fowler should help to check the tide of confused and confusing English that threatens to engulf us, and the work is splendidly readable.

Scott's Last Expedition
Methuen, £4.95

These are the journals of Robert Falcon Scott describing his fatal expedition to the South Pole, together with the final letters and message to the public. Describing well known events of 70 years ago, they remain among the most dramatic and moving documents in the English language.

A Broken Wave
by Lionel Esher
Penguin Books, £7.95

Lord Esher examines the case histories of the rebuilding of five British cities after the war—London, Newcastle, Sheffield, Liverpool and Milton Keynes. It is not an inspiring story but one which needs to be understood, and this sympathetic account should help us learn the right lessons for the future.

Practising History
by Barbara W. Tuchman
Papermac, £4.95

A selection of essays and articles by one of the best modern historians. It includes the 1972 article from *Foreign Affairs*, in which it was first revealed that in 1945 Mao Tse-Tung and Chou En Lai suggested that they might visit Washington to see President Roosevelt—a suggestion that never received any reply, and many other pieces that confirm Mrs Tuchman's skill both as a historian and as a writer.

The Macdonald Encyclopedia of Flowers for Balcony and Garden
Macdonald, £5.95

An alphabetical listing of 369 flowers, each one illustrated in colour with details of origin, flowering time, size, family name and guide to cultivation and propagation.

A Guide to Anglo-Saxon Sites
by Nigel and Mary Kerr
Paladin Granada, £2.95

A well illustrated guide to 101 of the most interesting Anglo-Saxon sites in England, chosen either because of their fine setting, or their strong historical associations, or because they are good examples of a particular class of monument.



Well dressed paddlers—a photograph of 1885 reproduced in *A Hundred Years Ago*, by Colin Ford and Brian Harrison, published by Allen Lane, price £25.



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CHESS

Soviet contests

by John Nunn

Almost every country in the world holds an annual national championship, but the only one which excites much interest internationally is the Soviet championship. This year's event, the 50th in a series which started in 1920, proved especially interesting due to the participation of world champion Anatoly Karpov.

There is usually a clash between the older players and the young hopefuls and this year proved no exception. The younger generation struck a major blow in the fifth round when the world champion lost to the almost unknown Azmaiparashvili, but subsequently experience came to the fore and the top five places all went to established grandmasters. Any position other than first would have badly dented Karpov's reputation but although achieving his target the uncertainty in his play during the early rounds proves that he is fallible. The main surprise in the remainder of the tournament was Tukmakov's second place, since he has not had a first-class result for some years.

Final scores: Karpov 9½ (from 15), Tukmakov 9, Polugaevsky, Vaganian 8½, Balashov 8, Malaniuk, Petrosian, Psakhis, Romanishin 7½, Agzamov, Azmaiparashvili, Belyavsky, Razuvaev 7, Geller, Jusupov 6½, Lerner 5½.

The following game played in the first round, shows that Belyavsky has not been too discouraged by his crushing 6-3 loss to Kasparov in their candidates match.

A. Belyavsky A. Jusupov

White Black

Queen's Gambit Declined

- | | |
|---------|-------|
| 1 P-Q4 | N-KB3 |
| 2 P-QB4 | P-K3 |
| 3 N-QB3 | P-Q4 |
| 4 PxP | PxP |
| 5 B-N5 | B-K2 |
| 6 P-K3 | QN-Q2 |
| 7 B-Q3 | O-O |

The move order is unusual in that Black has delayed ...P-QB3, often played as early as move six. His idea is that if White adopts a plan based on O-O-O and a kingside attack then he will be able to open the QB-file by ...P-QB4 without losing a tempo.

- | | |
|----------|------|
| 8 N-B3 | R-K1 |
| 9 Q-B2 | N-B1 |
| 10 P-KR3 | |

Belyavsky counters his opponent's idea by leaving open the option of castling on either side.

- | | |
|--------|-----------|
| 10 | ...B-K3?! |
| 11 O-O | |

This seems to fall in with Black's plan but the bishop on Black's K3 obstructs the rook's action along the K-file and this gives White better chances than in the usual lines involving O-O.

- | | |
|----------|---------|
| 11 | ...P-B3 |
| 12 P-QR3 | N(3)-Q2 |

The first effect of the K-file obstruction is that Black's standard freeing move ...N-K5 loses a pawn.

13 BxB QxB

14 P-QN4

White's strategy is based on the so-called minority attack. By advancing his two queenside pawns against Black's three, he ensures that Black will eventually be left with a weak pawn.

14 ...N-KN3

15 KR-B1 Q-B3

16 Q-Q1

White must take time out to neutralize Black's threat of 16 ...BxP.

16 ...B-B4

17 P-N5 BxB

18 QxB N-N3

19 PxP PxP



Black intends to shield his backward pawn from attack down the QB-file by playing ...N-B5. Most players would challenge this knight by preparing N(KB3)-Q2. However, White would then be faced by counterplay in the shape of ...N-R5 and ...Q-N4. Belyavsky's solution to this dilemma is brilliant and logical.

20 N-N1!

Thanks to this retrograde move the other knight is able to challenge the QB4 square.

20 ...QR-B1

21 R-R2!

Not 21 QN-Q2 at once since 21 ...P-B4 22 PxP RxBP frees Black's position.

21 ...N-KR5

22 NxN QxN

23 N-Q2 R-K3

24 R(2)-B2 Q-K2

25 R-B5 R-B2?!

White has a clear positional advantage in any case, but Black now plays a whole series of weak moves exposing his back rank. 25 ...Q-N2 26 Q-N3 Q-R3 was much better.

26 Q-N3 Q-Q3

27 N-B3 N-Q2?

27 ...P-B3 was essential.

28 N-K5! NxR

However Black plays, White obtains a decisive material advantage.

29 Q-N8ch Q-B1

30 QxR P-B3

31 NxP N-Q6

32 R-N1 R-K1

33 QxRP Resigns ●

Awkward hands

by Jack Marx

There are hands like South's below, powerful though not overpowering, which are not among the easiest to bid. A subdued start may be followed by a frantic rush to catch up. A fuller statement of the case at the outset may tempt the player to go on repeating the same message to a final decided overstatement. In a county league match for teams of eight, two of the Souths began modestly enough but later kept their heads.

♠ void Dealer North
♥ Q 10 8 4 Game All
♦ 10 7 6
♣ A J 7 6 5

♠ J 9 6 ♠ K 7 5 4 3
♥ A 6 5 2 ♥ K J 7
♦ J 3 ♦ 8 5 2
♣ 10 9 8 3 ♣ 4 2

♠ A Q 10 8 2
♥ 3
♦ A K Q 9 4
♣ K Q

Not surprisingly none of the four East-Westers ventured into the auction. One South after two passes chose to open One Spade, North was unwilling to raise the level on a misfit and responded with a somewhat unnatural One No-trump. This worked out well, for South now came into the open with Three Diamonds, North was able to mention hearts and South closed down with a successful Three No-trumps.

The second South chose a more far-sighted opening of One Diamond that enabled both majors to be mentioned economically.

North No 1♥ 3♣ 4♦ 5♦
South 1♦ 2♣ 3♣ 5♣ No
North's bidding of two suits followed by mild preference for diamonds told South that the two hands fitted only indifferently. When South tried for a slam with Five Clubs, North rightly declined it and 11 tricks were made.

At the third table North-South's artificial One Club system left ample scope for illuminating exchanges, but somehow no time was found for a vital rebid of South's diamond suit.

North No 1♥ 2♣ 3♣ 5♣
South 1♣ 1♠ 2♦ 4♣ 6♣

Even though North was a trifle short for his positive first response, which was supposed to promise eight high-card points, South's final bid was quite unjustified. However, this "impossible" slam came home when a "clever" spade lead from East out of turn enabled South, the true declarer, to call a spade lead from West.

At the fourth table South opened a natural strong Two Diamonds, forcing for one round, and the auction went smoothly enough for most of the way.

North No 2♥ 3♦ 4♣ 5♦
South 2♦ 2♠ 3♠ 5♣ 6♦

South's last bid was again misjudged on imperfectly fitting hands. He had

already made his slam try with Five Clubs and his partner had declined it.

South won the opening club lead, ruffed a small spade in dummy, returned to hand with a club, ruffed another spade, played Ace of clubs and overruffed with Diamond Nine when East ruffed in with the Five. At the tenth trick South's lead of his last trump found East in trouble. Left with two spades and two hearts, he threw his Heart King, but was then thrown in with the Heart Jack to lead to South's tenace in spades.

On a second hand from this match, two of the North-South pairs gained small plus scores by playing in Two Spades and Three Clubs respectively after East had opened One Heart as dealer.

♠ 10 8 5 4 Dealer East
♥ 7 5 Game All
♦ K Q J 9
♣ J 9 2

♠ 7 6 3 ♠ K J 9
♥ Q J 3 ♥ A 10 9 6 4 2
♦ 8 6 5 4 3 2 ♦ 7
♣ 4 ♣ K Q 6

♠ A Q 2
♥ K 8
♦ A 10
♣ A 10 8 7 5 3

At a third table North-South reached a quite reasonable contract of Five Clubs.

South	West	North	East
DBL	2♥	DBL	No
4♣	No	5♣	END

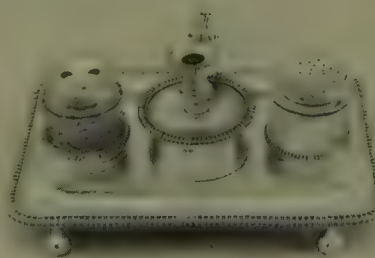
North's double was "responsive", expressing willingness to compete at a suit of partner's choice. It implied no promise to bid again without further priming and this accounted for South's jump to Four Clubs.

Ace and King of Hearts won the first two tricks and South, suspecting the trump position, at once ran his Club Seven to East's King. But the singleton diamond thwarted South's plans of finessing in trumps and cashing three diamond tricks.

The other North-South had a misunderstanding that is usually calamitous but here was quite the reverse.

South	West	North	East
INT	No	2♣	No
3NT		END	

North's Two Clubs was intended as Stayman, inquiring whether South had four cards in the other major, but South mistook it for a genuine suit that offered a strong hope of six prompt tricks at no-trumps. But on a heart lead there were no more than eight visible tricks even with the spade finesse. Sadly for East, he was weighed down with his own defensive armour and was ruined when South cashed four diamond tricks. To guard the black suits, he had to let go two hearts, and those that remained were not enough to beat the contract. ●



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JULY BRIEFING

Summer sport dominates the July calendar—beginning with Henley Regatta and Wimbledon and ending with Cowes week and motor cycling at Silverstone. In between are croquet championships in Cheltenham, Open golf at Royal Birkdale, the British motor racing Grand Prix, the Royal International Horse Show as well as Test matches at the Oval and Headingley and the Benson & Hedges final at Lord's. Musical events include the annual Proms, Fats Domino as part of the Capital Music Festival, the City of London Festival, the continuing Glyndebourne Festival and the start of the Buxton Festival. There are first nights in the theatre for John Mills, Derek Jacobi and Antony Sher. An exhibition of Tudor miniatures opens at the V & A and of 18th-century masked balls at the Museum of London. Possible family outings include the London Zoo carnival, the Teddy Bears' Picnic at the London Toy Museum and the Royal Tournament.

HIGHLIGHTS

Information correct at time of going to press. See listings for telephone numbers and further details. Add 01- in front of seven digit numbers if calling from outside London.

Friday, July 1

Rowing: second day of Henley Royal Regatta; until July 3 (p78)
Cycling: Tour de France starts (p78)

Saturday, July 2

Royal Ballet School programme at Covent Garden includes the première of Michael Corder's ballet, *The White Goddess* (p85)
Jaco Pastorius in concert at Hammersmith Odeon (p80)
First day of St Albans Organ Festival & Cheltenham Festival of Music (p90)
Women's singles final at Wimbledon (p78)

Sunday, July 3

Men's singles final at Wimbledon (p78)

Monday, July 4

First night of the Nureyev Festival at the Coliseum (p85)
☐ American Independence Day

Tuesday, July 5

Two exhibitions open at the Barbican: *That's Shell—That Is*, & Peter Phillips

Retrovision (p83)

Final performance of *Peer Gynt* at The Pit (p75)

Wednesday, July 6



Margaret Throckmorton by Holbein.

Exhibition of Tudor portrait miniatures opens at the V & A (p84)
La Cenerentola opens at Glyndebourne (p86)
Montserrat Caballé with the London Mozart Players at the Festival Hall (p80)
Marina Vaizey lectures on the painter as photographer at the National



Byrne design for *La Colombe*: at Buxton.

Gallery (p81)

Gluck's *Orfeo* with Janet Baker broadcast on C4 (p78)

Thursday, July 7

Kubelik & the LSO play Brahms at the Barbican (p79)
London Zoo Carnival (p81)
Season of events at the National Trust's Blewcoat School starts with readings & music relating to The Grand Tour (p81)
Final performance of *Antony & Cleopatra* at The Pit (p74)

Friday, July 8

Exhibitions of ceramics by Michael Cardew & his pupils & by Gordon Baldwin open at the Crafts Council (p83)
First day of the Royal Windsor Rose & Horticultural Show (p90)

Saturday, July 9

Ben Nicholson exhibition opens at Kettle's Yard (p83)
Teddy Bears' Picnic at the London Toy Museum (p84)
Bookworm Tea at London Zoo (p81)
Craft Fair at Ripley Castle (p90)
Open Croquet Championships start at Cheltenham (p78)

Sunday, July 10

Last chance to see the Cubist show at the Tate (p83)
☐ New moon

Monday, July 11

Berkeley Square Ball (p81)
Craft Fayre in Guildhall Yard (p81)
Lindsa String Quartet play first recital of a Beethoven cycle in the City of London Festival (p79)

Tuesday, July 12

Masquerade, an exhibition about 18th-century masked balls, opens at the Museum of London (pp82, 84)
Il trovatore opens at Covent Garden (p86)
First night of *Little Lies* at Wyndham's Theatre (p74)

Wednesday, July 13

First performance of the Royal Tournament (p81)
Victorian Extravaganza at Claremont (p90)
First night of *As You Like It* at Chichester (p74)

Thursday, July 14

Söderström-Luxon recital at the City of London Festival (p79)
John Marston's *The Fawn* opens at the Cottesloe (p74)
First day of the Open Golf Championship at Royal Birkdale & the First Cornhill Test Match, England v New Zealand at The Oval (p78)
☐ Bastille Day

Friday, July 15

Julian Bream 50th birthday celebration at the Wigmore Hall (p80)
Cambridge Festival opens (p90)
☐ St Swithin's Day

Saturday, July 16

Motor racing: Marlboro British Grand Prix at Silverstone (p78)
Last chance to see Ben Kingsley as Edmund Kean at the Haymarket (p75)

Sunday, July 17

Loving Walter, a feature film on C4 (p78)

Monday, July 18

Fats Domino plays at the Festival Hall (p80)
First day of Royal International Horse Show at White City (p78)
Songmakers' Almanac at St John's (p79)

Tuesday, July 19

Oistrakh recital at the City of London Festival (p79)
VSOP II in concert at the Festival Hall (p80)
Bargain night at the National Theatre: all seats for *Inner Voices* & *The Fawn* £2 from 8.30am (pp74 & 75)

Wednesday, July 20

The Royal Ballet give the first London performance of Ashton's *Variations* *Capricci* at Covent Garden (p85)
L'Amour des Trois Oranges opens at Glyndebourne (p86)
Fête Champêtre at Stourhead (p90)
National Theatre production of *The Beggar's Opera* on C4 (p78)



Jolly Fisherman: Skegness celebrations.

Last chance to see *Charley's Aunt* at the Aldwych (p75)

Thursday, July 21

Platform performance illustrating the history of dance at the National Theatre (p81)

Friday, July 22

First night of the Proms at the Albert Hall (p79)

Mike Oldfield plays at Wembley Arena (p80)

Kings Lynn & Haslemere Festivals open (p90)

Rowing: Doggett's Coat & Badge raced from London Bridge to Chelsea (p78)

Saturday, July 23

Cricket: Benson & Hedges Cup final at Lord's (p78)

First day of the South Bank Weekend includes an Italian regatta & pageant (p81)

Air Tattoo at Greenham Common (p90)

First day of the Buxton Festival (p90)

Sunday, July 24

Capital Radio's Nostalgia Concert at Fairfield Halls (p80)

Now & Then, a new comedy series,

starts on ITV (p78)

Job's Mill garden open (p90)

Oistrakh with the ECO at the Barbican (p79)

Monday, July 25

First night of the London Festival Ballet in *Giselle* at the Festival Hall (p85)

Making Sculpture opens at the Tate (p83)

Day courses on beach-combing start in Plymouth (p90)

□ Full moon

Tuesday, July 26

David Cox bicentenary exhibition opens at Birmingham Museum & Art Gallery (p82)

Documentary about British farming on ITV (p78)

Yuri Masurok recital at the Wigmore Hall (p80)

Wednesday, July 27

First night of *Cyrano de Bergerac* at the Barbican (p74)

Houston Ballet start a season at Sadler's Wells (p85)

Jolly Fisherman celebrations in Skegness (p90)

Harrogate Festival opens (p90)

Letters Home, a portrait of Sylvia Plath, on C4 (p78)

Thursday, July 28

England v New Zealand, Second Test Match at Headingley (p78)

Première of Derek Deane's ballet *Chanson* at Covent Garden (p85)

First night of *Tartuffe* with Antony Sher at The Pit (p74)

Friday, July 29

First day of the Metropolitan Police Show at East Molesey (p90)

Saturday, July 30

Open day at Grimsby Fish Docks (p90)

Yachting: start of Cowes Week (p78)

Sunday, July 31

Motor cycling: Marlboro British Grand Prix at Silverstone (p78)



Sir John Pritchard: conducts the first night of the Proms on July 22.

Briefing edited by Alex Finer

Researched by Angela Bird and Miranda Madge



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THEATRE
J C TREWIN

AFTER THE RSC production of *The Roaring Girl*, the National presents another Jacobean revival. John Marston's *The Fawn* is a rarely performed work of a strange dramatist, best known for *The Dutch Courtesan* and the collaboration of *Eastward Ho! The Fawn* (1604) is a satirical comedy containing a disguised Duke who observes the excesses of another ducal court. Giles Block directs it at the Cottesloe, opening on July 14 (previews from July 7), with a cast including Edward de Souza, Basil Henson, Bernard Lloyd and Derek Newark.

□ *As You Like It* is popular this summer. Besides the Open Air Theatre production, it is to be staged indoors at Chichester, as the third play of the festival, from July 13, with Patricia Hodge as Rosalind, Lucy Fleming as Celia, Jonathon Morris as Orlando, Peter Eyre as Jaques and Ronnie Stevens as both Touchstone and Amiens. There is another interesting double, Aubrey Woods as the banished Duke and his brother.

□ Derek Jacobi, the Royal Shakespeare Company's Benedick, Peer Gynt, and, in the autumn, Prospero at the Barbican, has another challenging part when *Cyrano de Bergerac* opens in the main theatre on July 27. Rostand's romance has been done in a variety of versions, notably Christopher Fry's: this new translation is by Anthony Burgess.

NEW REVIEWS



Jacobi, man of many parts: as Benedick in *Much Ado About Nothing*.

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section.

As You Like It

It is not often that a Jaques can rule the Forest of Arden; but he certainly does now at Regent's Park where David William, looking curiously Dickensian in solemn black, is the most redoubtable professional melancholic we have had since Richard Pasco at Stratford. But the whole production, which visually seems to mingle Dickens with Hardy—shepherdesses looking like Wessex dairymaids—is exceptional. The high spirits of Louise Jameson as Rosalind are genuine, & Richard Digby Day's production never lapses into whimsical experiment for its own sake. Open Air Theatre, Regent's Park, NW1 (486 2431, cc 930 9232). Until Aug 25.

Dead Ringer

Years ago a critic complained of a now forgotten piece that it gradually trickled away into the sand. Really, I think, this is a fair description of the plot that James Francis has evolved at the Duke of York's. The scene is Number Ten Downing Street on the eve of a general election. We do not

know which party the cast represent, & that is just as well. Anyway, 10 minutes or so after curtain-rise, the Prime Minister has dropped dead & is stowed away in the next room while two members of the Cabinet debate how the news can be withheld. Quite easy: just bring along a "resting" actor who is the precise double of the dead man, & who presently takes his place without being spotted by anyone. We gather that he even has an audience with the Queen & makes a first-class speech in the Commons. Nothing here is persuasive for five seconds, but we accept it for the fun of the thing & for William Franklyn's confident performance of the imposter. Until the interval, fine: afterwards Mr Francis—this is a pseudonym—has to employ the mechanics of a thriller, & I found that these grated. Worth seeing, nevertheless, for the opening & for Mr Franklyn's command of affairs. Duke of York's, St Martin's Lane, WC2 (836 5122, cc).

King Lear

Michael Gambon's Lear has grown most valuably since its first appearance at Stratford. It is unmannered & commanding, & its pathos is true. David Waller's Gloucester & Jonathan Hyde's Edgar are especially noticeable. The director Adrian Noble's

idea of the Fool as a music-hall or circus comedian is still sadly false, however competently Antony Sher expresses it, & so is the method of his death. A production that begins forcibly dwindles midway, but recovers by the end. Barbican, Silk St, EC2 (628 8795, cc 638 8891). Until July 5.

Much Ado About Nothing

One of the joys of Terry Hands's imaginatively designed production—one that never endangers the play—is that Derek Jacobi & Sinead Cusack perform Benedick & Beatrice as if they are real people, with a past & a future. For me, though her acting method differs, Miss Cusack may stand in memory with Judi Dench & Elizabeth Spriggs; & Mr Jacobi feathers Benedick along without pushing the comedy needlessly hard. They are aided by a wholly exact company from which I shall treasure the Don Pedro of Derek Godfrey who has thought himself into the man & found more than usually emerges; the Claudio of Robert O'Mahoney; & John Carlisle's dangerous malcontent, Barbican.

A Patriot For Me

A general to-do before John Osborne's episodic historical drama arrived privately, as a club production, at the Royal Court in the summer of 1965, was mainly because of the scene at a Viennese drag ball. George Devine, appearing as a transvestite Baron & looking, people said, like Queen Alexandra, played the host. Among his guests various men appeared as the Tsarina, Lady Godiva & Marie Antoinette.

Truthfully acted then, it is equally so at Chichester. A difficulty is that the ballroom scene remains too protracted; it could well be shortened. Otherwise, the play, now done elaborately under Ronald Eyre's direction, is a biographical portrait of Colonel Redl, an Army officer in the Austro-Hungarian intelligence bureau, whose homosexuality, worked on by blackmailers, obliged him to become a double-agent, a spy for the Russians. Osborne has written theatrically, if in determined detail. Alan Bates's Redl demands attention, but I am likely to remember the revival for a fiercely precise performance by George Murcell as the blackmailing Russian. Chichester Festival Theatre, Chichester, W Sussex (0243 781312). Until July 2.

Time and the Conways

It is facile, no doubt, to suggest that J. B. Priestley's time-play is timeless; but the new revival does show that this narrative of the disintegration of a middle-class provincial family has not weakened since the rapt première when Irene Hentschel directed it at the Duchess. That was 46 years ago, & now on the thrust stage at Chichester the piece retains its power. It affects us because of its simple & cunning construction. Act I, with its rather blurring charades, is at the girl Kay Conway's coming-of-age party. Act III continues this. But in between we are taken forward, across nearly two decades, to another of Kay's birthdays, her 40th. When we return to 1919 in the final scene, knowing exactly what must happen in a far-off future, the emotion & the tragic irony ring extraordinarily true.

Kay, caught up like the rest in the family tragedies, is a part that in memory belongs to Jean Forbes-Robertson; but Julia Foster, clear & direct, does keep the anguish of the last-act moments of prevision. The remainder of the cast is sound: Googie Withers, for one, as the mother, a woman time can never teach; Ronnie Stevens as a ruthless intruder into the Conways' life, Andrew Hawkins as

the gentle voice of understanding, and Angela Down, the idealist into embittered schoolmistress. The director is Peter Dews. Chichester Festival Theatre. Until July 23.

The Trojan War Will Not Take Place

A long title; but it is Jean Giraudoux's original, the first line of his play. We first saw this, in Christopher Fry's magnificent translation, as *Tiger at the Gates*. That was nearly three decades ago, & the piece was 20 years old then, written by Giraudoux during the disillusioned 1930s in France. It lives untroubled in Harold Pinter's production, particularly the passage near the end when Hector, the Trojan warrior who is now desperately a man of peace, & Ulysses, sagest of the Greeks, debate the war that Hector says must not take place. We know that there will be 10 long years of it.

Giraudoux, in this tale from the perilous days immediately preceding any decision, is varying Homer. His theme, passionately & wittily imagined, is the inescapable force of destiny that none can alter. Hector can cause the symbolic Gates of War to be closed; but we know that they will be opened, & when they are at the last moment, there are Paris & Helen embracing. Helen must be as good a reason as any for a conflict that had to come. Nicola Pagett is more assured than anybody I have known, in many versions, as the fatal enigma. There are several other acute performances—Martin Jarvis as a Hector who grows during the night; Barry Foster's subtle Ulysses; the Priam & Hecuba of Brewster Mason & Annette Crosbie. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

FIRST NIGHTS

July 12. Little Lies

Joseph Caruso's comedy is based on Pinero's *The Magistrate*. With John Mills, Anthony Bate, Connie Booth & Paul Hardwick. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

July 13. As You Like It

Patrick Garland directs, with Patricia Hodge, Jonathon Morris, Peter Eyre & Ronnie Stevens (see intro). Chichester Festival Theatre, Chichester, W Sussex (0243 781312).

July 14. The Fawn

Jacobean satirical comedy by John Marston (see intro). Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Bargain night July 19; all seats £2 from 8.30am.

July 27. Cyrano de Bergerac

New translation of Rostand's classic, with Derek Jacobi in the title role. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

July 28. Tartuffe

New production of Molière's comedy, with Antony Sher as Tartuffe. Other players include Nigel Hawthorne & Maureen Lipman. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

ALSO PLAYING

Another Country

Julian Mitchell's play, set in a public school, reflects the changes taking place in English society in the 1930s. Queen's, Shaftesbury Ave, W1 (734 1166, cc).

Antony & Cleopatra

Director Adrian Noble is happy in his casting: Michael Gambon, especially affecting at Antony's death; Helen Mirren, tirelessly temperamental, though she hardly rises to the crest of the death scene; & Bob Peck, a flawless Enobarbus. The Pit, Barbican, Silk St, EC2 (628 8795, cc 938 8891).

BRIEFING

CINEMA

GEORGE PERRY



Raul Julia & Teri Garr: in Coppola's *One from the Heart*.

IN SPITE OF DOUBTS about the merits of Francis Coppola's *One from the Heart* (reviewed below), it is a film that should be shown—the work of a major contemporary American director. Andy and Pam Engel of Artificial Eye deserve praise for picking up this \$23 million folly, shunned by the big distributors, and for giving it a run at the Lumière from June 30. So frequently nowadays films remain unshown and the public has no chance to pass its verdict. A few, such as Michael Apted's *Continental Divide*, Peter Bogdanovich's *They All Laughed* and *Cannery Row* with Nick Nolte and Debra Winger, have been released on video, yet remain unseen in Britain's cinemas.

□ The Association of Independent Producers has joined in deploring the recent Monopolies Commission report on the industry. They accept that the problems have been correctly identified, but are disappointed that proposed action is so feeble. The chief objection is the continued dominance of two exhibition circuits, Rank and EMI, which, through the time-honoured traditions of alignment and barring, are able to affect programming throughout the country. The report says that divesting them of their cinemas is the answer, but that it is now too late to do anything about it. Yet the Monopolies Commission said this in 1966 and the problem was recognized as long ago as 1944 by the Palache Committee.

□ Plans are afoot in America to remake the classic Ealing black comedy *The Ladykillers* with the 87-year-old comedian, George Burns. He will not be taking the old Alec Guinness part, as the sinister lodger who is the leader of a gang of train robbers, but the role made famous by Katie Johnson as the sweet old landlady. There will be a sex change and presumably a new title.

NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

Flashdance (15)

Jennifer Beals plays a young female steel-worker in Pittsburgh, toiling alongside sweating men in a heavy-duty job. But by night she transforms herself into a dancer, creating artistic routines for the delectation of the regulars in a bar-room. The boss spots her, recognizes her & falls in love. Her ambition is to go to ballet school, but she resents his ham-fisted attempts to sway the admissions committee, & takes serious exception to his dining with his ex-wife. *Flashdance* has about as much to do with real life as *The Wizard of Oz*, & consequently has already been a huge sleeper hit in the United States. *Flashdance* is a solo



Jennifer Beals: in *Flashdance*.

form of interpretative & improvised movement, a step beyond the disco jerking that came with *Saturday Night Fever*, & it is to that success that the makers are looking.

The film is directed by Adrian Lyne, a Briton who learned his craft making television commercials here, and he has mastered the unlikely art of shooting the no-nonsense steel town of Pittsburgh to make it look like Beverly Hills. Miss Beals does not do all her own dancing, but she is an intriguing new actress with unusual looks & considerable verve. Michael Nouri is the handsome & youthful boss, & Lilia Skala plays a stereotyped part of an old European refugee & former dancer who urges her protégée into believing in herself. It is a formula piece, but it has a lively soundtrack of contemporary music, & the camerawork is stylish. Opens June 30.

The King of Comedy (PG)

Robert De Niro's versatility as an actor takes yet another turn in his latest partnership with director Martin Scorsese. He plays an aspirant chat show comedian, obsessed with getting a chance in a Johnny Carson-style television slot. He focuses his attentions on the show's host, a morose, lonely super-celebrity, played with feeling by Jerry Lewis, & eventually contrives to kidnap him, his ransom demand being the opportunity to deliver his monologue before the viewing millions. His criminality turns him into a national idol, his face appears on countless magazine covers, & his jail sentence is just long enough to give him time to write his best-seller, which is followed on release by his own TV show. Scorsese's view of American popular taste is deeply pessimistic, whereby fame & fortune are conferred on the least meritorious with the full connivance of show business. The film is the best comment on the creation of a media ogre since Kazan's *A Face in the Crowd* in 1957. De Niro's astonishingly broad range stretches yet further in his portrayal of the superconfident, untalented, psychotic would-be entertainer, & his delivery of the comic material suggests that he spent months of painful research listening to third-rate comedians—which, given his dedication to his craft, he probably did. There is also an amazing performance by Sandra Bernhard as a rich groupie who assists in the kidnap scheme, & whose sexual menace is perhaps the most terrifying element in the film.

Octopussy (PG)

The 13th Bond film, & the sixth with Roger Moore, has all the customary ingredients. All the early unease has gone from Moore's portrayal—he has superb control of his material & exactly the right degree of off-hand self-deprecation. The stunts are as absurd as ever, with cars, motor cycles, taxis, trains & aircraft providing mobile fighting platforms, & Maud Adams & Kristina Wayborn are the obligatory bed-mates. Louis Jourdan's elegant master villain matches James Bond's fastidious gourmet tastes, offering his guest a stuffed sheep's head. We have been here so many times before that it is best to sit back & admire what variations they can put 007, the hero of the sixties, through. John Glen directed.

One from the Heart (15)

Francis Coppola came a celebrated cropper with this film, which cost as much to make as *Apocalypse Now* & emptied the handful of American cinemas prepared to play it. It would be wonderful to report that their critics & audiences were wrong. Alas, it cannot

be. It is a minor story about a girl working in a Las Vegas travel agency, with dreams of exotic travel she can never afford, who walks out on her longterm boyfriend & falls for a smooth waiter who promises to take her away from all this. Her disowned lover meanwhile becomes infatuated with a circus highwire girl. The experiences render both of them sadder & wiser. Coppola has invested a banal story with a veritable phantasmagoria of special effects, artifice & lavish set pieces which overburden & stifle the flimsy plot. He insisted on shooting it all on the sound stage, where he built downtown Las Vegas, the desert, the airport, motels, & filled the streets with crowds forever celebrating the Fourth of July. The four-hander cast of Teri Garr & Frederic Forrest as the blighted couple, Raul Julia and Nastassia Kinski as their transient new interests, do what they can, but the film with its messily edited musical numbers & totally artificial atmosphere has about as much staying power as the average TV special. Opens June 30.

Return of the Jedi (U)

The latest George Lucas film is the most spectacular & satisfying of the *Star Wars* trilogy, the last act in the saga of the rebellion against the Empire in that distant galaxy. It provides the answers to such intriguing questions as Who is Darth Vader? Does Luke become a Jedi knight? What is the bond between him & Princess Leia?

The favourite characters of the earlier films are all there, including Chewbacca and the 'droids, R2-D2 & C-3PO. A hideously fat monster, Jabba the Hutt, has Han Solo in his deep-freeze & imprisons Luke, Leia, Chewy & the others in his castle, inhabited by a bestiary of astonishing species. The team escapes to set about destroying the Empire's new Deathstar weapon. Helping them is a band of teddy-bearish creatures who live in a vast redwood forest & fight a spirited battle against the white-suited stormtroopers. The final space battle is technically the most advanced use of special effects in a Lucas picture.

George Lucas is a cinematic magician whose accomplishment excels even Disney's. For all its complicated hardware & effects the story is a simple fable of good triumphing over evil. His measure of the imagination of childhood has the world in thrall. He & his contemporary, Steven Spielberg, have between them made almost all the biggest box-office successes of all time. Lucas's director for this film is Richard Marquand, who shows greater reverence for the concept than Irwin Kershner who made the second part of the trilogy, *The Empire Strikes Back*, the least satisfying of the three. With John Williams again providing the score, & the partnership of Mark Hamill, Harrison Ford, Carrie Fisher, & the spectral presence of Alec Guinness, it is a tremendous treat.

Tender Mercies (PG)

Australian director Bruce Beresford makes his American debut with a story set in rural Texas. Robert Duvall plays a faded country singing star, whose life on the bottle has reduced him to working as an odd-job man at a lonely motel & gas station owned by a Vietnam war widow (Tess Harper). She marries & rehabilitates him, & a local band gets him to take an interest in music again, but his ex-wife, a singer at the top of the tree, bitterly rejects his work & refuses him access to their daughter, now 18. The girl runs off with a member of the band & is killed in a car crash. Her father tries hard



Mark Hamill in *Return of the Jedi*.

not to start drinking again, with the love of his second wife & her young son at hand. One is suspicious of all the decency in this film—set in the redneck country where, if the cinema is to be believed, mad people wander abroad with crowbars, shotguns & chainsaws. Beresford & his screenwriter try to show the other side of the coin.

ALSO SHOWING

Alone in the Dark (18)

Donald Pleasence plays the head of a mental hospital whose inmates, led by Jack Palance, seek to murder the hospital's new deputy director. The gore & special effects are competent, but the depiction of the mentally ill as violent animals hardly helps to a better understanding of mankind.

Android (15)

Aaron Lipstad's film is a taut, well paced sci-fi drama about three escaped convicts who dock their stolen spacecraft at a remote space station inhabited only by a scientist (Klaus Kinski) & his android assistant (Don Oppen).

Educating Rita (15)

Julie Walters adds to her stage triumph in Lewis Gilbert's successful film version of Willy Russell's play, as a hairdressing assistant who decides to pursue an Open University course. Michael Caine gives a good performance as the tutor who shapes her into an educated woman.

L'Etoile du Nord (PG)

Pierre Granier-Deferre's film is based on a Simonon novel (*Le Locataire*), about a middle-aged Frenchman who commits murder & takes refuge in a boarding house. With Philippe Noiret & Simone Signoret.

Fanny & Alexander (15)

Ingmar Bergman's handsome last film is absorbing & overflowing with riches. The life of a Swedish family is seen through the eyes of Alexander (10) & Fanny (eight), whose widowed mother marries a spartan bishop who inflicts cruelties on the children.

The Guns & the Fury (PG)

Tony Zarindast's film is set in Persia at the turn of the century as the British, Americans & Russians struggle to get the first oil drilling sites. With Peter Graves, Cameron Mitchell & Derren Nesbitt.

Handgun (18)

Sadly, Tony Garnett's film trivializes the serious & tragic problems of rape & gun control in America. A young teacher (Karen Young) learns to be a crack shot in order to avenge herself on a lawyer who has forced her to bed.

House of the Long Shadows (15)

Desi Arnaz Jr plays a young writer taking on a bet to turn out a novel inside 24 hours. He is given the run of a spooky mansion, inhabited by the likes of John Carradine, Vincent Price, Peter Cushing & Christopher Lee. Gory deaths & twists in the plot abound in Pete Walker's pacey film.

The Hunger (18)

Catherine Deneuve plays a humanoid alien being who has survived, eternally youthful, since 4000 BC & currently lives in 20th-century America. Des-

perate to prolong the life of her aging English lover (David Bowie), she enlists the aid of Susan Sarandon as a doctor who specializes in rejuvenating techniques.

Local Hero (PG)

Bill Forsyth's film is a likable blend of satire, whimsy & Scottish mysticism. Burt Lancaster plays a Texas billionaire anxious to buy up an entire village as a location for a crude-oil refinery.

Monty Python's The Meaning of Life (18)

Something to offend everyone in a return to the sketch format conducting us briskly in a series of vignettes from birth to death. John Cleese in hilarious form as a public school master teaching the sex act, & a smarmy head waiter.

Passion (15)

Jean-Luc Godard's new film about film-making & work, about music & painting, is not an easy one. Isabelle Huppert plays a worker rebelling against her boss (Michel Piccoli); Hanna Schygulla, as Piccoli's wife, keeps a hotel where a Polish film director (Jerzy Radziwilowicz) stays while engaged on a film.

Pauline at the Beach (15)

Eric Rohmer's new film is a romantic story set on the Normandy coast of France.

Personal Best (18)

Mariel Hemingway & athlete Patrice Donnelly play potential women's Olympic pentathlon competitors who become friends, lovers & rivals in the trials for the 1980 Olympics.

The Ploughman's Lunch (15)

Richard Eyre, in his feature film debut, succeeds in getting accurate performances from his excellent cast. The story concerns a radio news editor (Jonathan Pryce) who falls for a girl (played by Charlie Dore), but finds he has been betrayed by his best friend (Tim Curry).

Six Weeks (PG)

Kathryn Healy plays a young teenager dying of leukaemia. An improbable love affair develops between her divorced mother (Mary Tyler Moore) & an aspiring Congressman (Dudley Moore) with whose campaign the girl is helping.

Smash Palace (18)

New Zealand film, directed by Roger Donaldson, about a racing driver whose wife leaves him.

The Sting II (PG)

This sequel has little in common with the first film. The period is now 1940; Jackie Gleason & Mac Davies are an amiable pair of tricksters who are joined by Teri Garr to put it across an underworld racketeer (Oliver Reed).

That Championship Season (15)

A reunion between four old high school basketball players (Bruce Dern, Stacy Keach, Paul Sorvino & Martin Sheen) with their coach (Robert Mitchum). The first part of Jason Miller's film works well enough, but later it becomes very much a photographed play, as revelations & dramatic incidents pile up.

Tootsie (PG)

In this very funny film, Dustin Hoffman plays an actor with a habit of talking himself out of parts. Dressed as a woman, he wins a role in a TV soap opera, becomes a star & is forced to maintain the subterfuge, with its ensuing complications.

The Wicked Lady (18)

Michael Winner has had a high old time with this new version of the tale of a 17th-century beauty (Faye Dunaway) who crept out at night to hold up coaches at gunpoint. The strong cast includes Alan Bates, Denholm Elliott, John Gielgud & Prunella Scales, & Jack Cardiff's cinematography gives the film the appearance of a Restoration comic strip.

The Year of Living Dangerously (PG)

In Peter Weir's new work, Mel Gibson plays an Australian television journalist posted to Jakarta in 1965 where he embarks on an affair with a British Embassy girl (played by Sigourney Weaver). Though the atmosphere of Indonesia facing civil war works well enough, the story keeps switching its point of view, presenting an indigestible array of ambiguities.

Certificates

U = unrestricted

PG = passed for general exhibition, but parents are advised that the film contains material that they might prefer younger children not to see.

15 = no admittance under 15 years.

18 = no admittance under 18 years.



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Who knows, you may recover sufficiently to cross the courtyard to our own Savoy Theatre, or go across the Strand to Covent Garden, or just over the River to the National Theatre or the Royal Festival Hall. Or perhaps you may prefer to put your feet up in your room and watch the world – and the boats – go by.

Such an evening will cost less than you think, particularly if you plan your trip over a weekend, or during most of July and August. For more information, contact:

The Savoy
LONDON

P.O. 189, The Strand, London WC2R 0EU. Tel: 01-836 4343. Telex 24234.

The RAF Benevolent Fund repays the debt we owe



The Royal Air Force reached a peak strength of 1,200,000 in 1944 and more than 1½ million men and women served during the war years.

Thousands did not come back. Many lie in the forgotten corners of earth and sea. Many thousands more were left disabled—mentally and physically.

Last year the Royal Air Force Benevolent Fund paid out almost £4,000,000, widows, dependants and the disabled receiving the major share. And this cost continues to rise as age and infirmity overtake the survivors. Inflation too imposes an ever increasing burden.

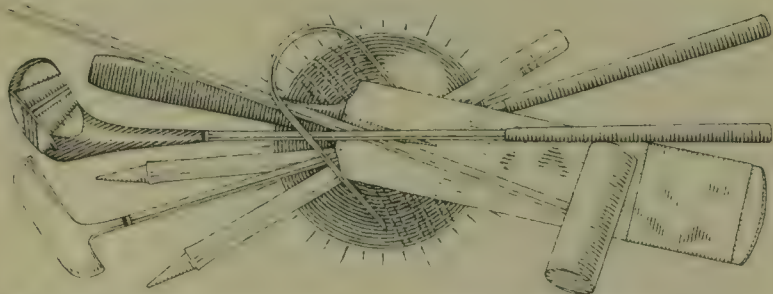
Please remember the Fund in your Will and if you know of anyone who might qualify for help from the Fund, please ask them to let us have details.

Royal Air Force Benevolent Fund
67 Portland Place, London W1N 4AR

Registered under the War Charities Act 1940 and the Charities Act 1960
Registration No. 207327

SPORT

FRANK KEATING



BRITISH SPORT never stops, even for the languor of high summer. Henley's Regatta at the beginning of the month probably gets nearest to the traditional balmy atmosphere of summer sporting events. In the middle of the month, from July 9 to 16, are the Open Croquet Championships which this year are being held at Cheltenham. The month's high spot, the Open Golf Championship from July 14 to 17, has one of its occasional forays south of the border to Royal Birkdale on the Lancashire coast. In cricket, the clamour of June's World Cup has subsided, and so England and New Zealand can begin their more gentle, drawn-out, five-day Test match series. They play at the Oval from July 14 to 18, then begin the second Test at Headingley in Leeds on July 28. In between, at Lord's on July 23, is the Benson & Hedges, which is the "junior" of the two domestic one-day Cup finals.

HIGHLIGHTS

ATHLETICS

July 1. **England v Poland v Austria v Belgium** (men), Alexander Stadium, Birmingham.
July 9. **Wales v Denmark**, Cwmbran, Gwent.
July 10. **England v Scotland** (women), Birmingham.

July 15. **Talbot International Games**, Crystal Palace, SE19.

July 23, 24. **Robinson Barley Water AAA Championships**, Crystal Palace.

July 29, 30. **TSB WAAA Championships**, Crystal Palace.

CRICKET

July 14-18. **First Cornhill Test Match**, England v New Zealand, The Oval.

July 23. **Benson & Hedges Cup final**, Lord's.

July 28-30, Aug 1, 2. **Second Cornhill Test Match**, England v New Zealand, Headingley.

(SC) = Schweppes Championship, (JP) = John Player League.

Lord's: Middles v Glos (JP), July 3; v New Zealand, July 9-11; v Leics (SC), July 16, 18, 19; v Leics (JP), July 17; v Warwicks (SC), July 30, Aug 1, 2; v Warwicks (JP), July 31.

The Oval: Surrey v Glos (SC), July 2, 4, 5; v Lancs (JP), July 24; v Notts (SC), July 27-29.

CROQUET

July 9-16. **Open Championships**, Cheltenham Croquet Club, Old Bath Rd, Cheltenham, Glos.

July 18-23. **Challenge & Gilbey**, Hunstanton, Norfolk.

CYCLING

July 1-24. **Tour de France**, start Fontenay-sous-Bois, Val de Marne, finish Paris, France.

EQUESTRIANISM

July 4-7. **Royal Show**, Stoneleigh, nr Kenilworth, Warwicks.

July 18-23. **Royal International Horse Show**, White City, W12.

July 28-31. **Benson & Hedges European Show-jumping Championships**, Hickstead, nr Burgess Hill, W Sussex.

FENCING

July 20-30. **World Championships**, Vienna, Austria.

GLIDING

July 23-31. **Open National Championships**, Lasham, nr Alton, Hants.

Since the legendary Otto Lilienthal (1848-96) first fitted wings to his braces, ran down a hill & took off, gliding has not been a popular sport—until recently. In Britain there are now at least 10,000 gliders soaring above more than 100 clubs.

GOLF

July 6-9. **State Express Classic**, The Belfry, Sutton Coldfield, W Midlands.

July 14-17. **Open Championship**, Royal Birkdale, Southport, Merseyside.

July 21-24. **Lawrence Batley International**, Bingley St Ives, Bradford, W Yorks.

July 25-30. **English Amateur Championship**, Wentworth, nr Ascot, Berks.

HORSE RACING

July 2. **Lancashire Oaks**, Haydock Pk.

July 2. **Coral Eclipse Stakes**, Sandown Pk.

July 5. **Princess of Wales's Stakes**, Newmarket.

July 7. **William Hill July Cup**, Newmarket.

July 9. **John Smith's Magnet Cup**, York.

July 23. **King George VI & Queen Elizabeth Diamond Stakes**, Ascot.

July 26. **William Hill Stewards' Cup**, Goodwood.

July 27. **Sussex Stakes**, Goodwood.

July 28. **Goodwood Cup**, Goodwood.

July 29. **Exetel Handicap**, Goodwood.

July 30. **Nassau Stakes**, Goodwood.

MOTOR RACING

July 16. **Marlboro British Grand Prix**, Silverstone, nr Towcester, Northants.

MOTORCYCLE RACING

July 31. **Marlboro British Grand Prix**, Silverstone.

POLO

June 30-July 17. **British Open Championship**, Cowdray Park, nr Midhurst, W Sussex; Guards' Polo Club, Windsor, Berks; final July 17, Cowdray Park.

July 21-31. **Cowdray Challenge Cup**, Cowdray Park.

July 24. **International Polo 83: England v New Zealand/England II v France**, Guards' Polo Club, Windsor.

ROWING

June 30-July 3. **Henley Royal Regatta**, Henley-upon-Thames, Oxon.

July 15-17. **National Championships**, Holme Pierrepont, Notts.

July 22. **Doggett's Coat & Badge**, start 11.30am London Bridge, EC4, finish Chelsea Bridge, SW3.

SHOOTING

July 9-23. **Imperial Meeting**, Bisley, nr Woking, Surrey.

The National Rifle Association, formed by Queen Victoria in 1860, first leased the camp at Bisley Common, in Surrey, for a meeting in 1888. The next year they bought the site for £12,000 & since then it has become world-renowned.

SWIMMING

July 21-24. **Optrex/ASA National Long Course Championships**, Coventry, W Midlands.

July 30, 31. **National 3m Diving Championships**, Blackpool, Lancs.

TENNIS

June 20-July 3. **Lawn Tennis Championships**, All-England LTC, Wimbledon, SW19.

YACHTING

July 30-Aug 7. **Cowes Week**, including Admiral's Cup series, Cowes, Isle of Wight.

TELEVISION

JOHN HOWKINS

SINCE THE 1950s the Government, the EEC and modern technology have conspired to alter everything that is famous and familiar about English farms and villages, fields, spinneys and hedgerows. Spurred on by government grants most farmers are destroying pasture and wetlands and planting winter corn. The 3 acre meadow has been replaced by the 100 hectare prairie. Richard Broad's film *Against the Grain* (July 26 on ITV) does not blame anyone for this state of affairs; he merely tries to unravel the chain of cause and effect between government policy and the countryside it engenders. We have a choice: agribusiness or the enjoyment business.

□ Comedy series are the most difficult of all types of programmes to get right. Two of the most successful exponents (they write in tandem, as do many of their rivals) are John Esmonde and Bob Larbey who wrote *Please Sir!* and *The Good Life*. In their new series, *Now and Then* (from July 24 on ITV), the main character is a 48-year-old man who is preparing to move home from London to the countryside. As he packs he reminisces over his past life in a series of flashbacks.

THE MONTH IN VIEW

July 1. **Film Buff of the Year** (BBC2)

Robin Ray's annual contest gets more attention this year as British films (especially *Gandhi*) seem to promise a revival of home-grown film-making.

July 2. **Memories of the Future: John Ruskin** (C4)

Following his programme on William Morris, Peter Fuller's next "Victorian visionary" is John Ruskin, the great critic whom Fuller admires for his attempts to integrate art & life. The film, produced & directed by Michael Dibb, shows Ruskin's main haunts in London, Oxford & the Lake District.

July 3. **R.H.I.N.O.** (ITV)

When Mum dies, 15-year-old Angie (played by Deltha McLeod) becomes a truant from school in order to take care of her baby nephew. She sees herself as being sensible & responsible; the authorities think the opposite. The third in David Leland's series of plays about education today.

July 5. **The Clarion Van** (ITV)

This play about a factory girl who worked in a Victorian sweatshop is a true story. Indeed her daughter introduces the play, & acts her mother, Ada Neild Chew, who became notorious in 1894 when she wrote to the local Crewe paper about her factory's awful working conditions. She did not mince words: "We cannot be said to live. We merely exist. We eat. We sleep. We work. Endlessly, ceaselessly." Alan Plater wrote this dramatized version; it has great force & passion.

July 6. **Orfeo** (C4)

With this recording of the 1982 Glyndebourne production of Gluck's *Orfeo ed Euridice* Channel Four starts a massive series devoted to opera, plays & dance that will continue until Christmas. This production is notable for being Janet Baker's farewell to opera. Peter Hall directs.

July 6. **Back to the Roots** (C4)

Richard Mabey continues his intriguing series about England's plants & flowers. It is full of fact & anecdote.

July 8. **Bewitched** (ITV)

Shades of Darkness again in this tale about the mysterious decline of Saul Routledge, a once robust villager who now looks "like a drowned man fished out of ice"; with Alfred Burke & the impressive Eileen Atkins.

July 10. **A Married Man** (C4)

Piers Paul Read has adapted his novel about a successful barrister who decides, with a rush of conscience, to give up the comfortable life of chambers & become an MP. For his family & friends that is bad enough; but his determination to join the Labour party is too much. Anthony Hopkins is well cast as John Strickland, the barrister, & there is strong help from Ciaran Madden, Lise Hilboldt, Clifford Rose & John Le Mesurier. There are four episodes.

July 10. **Made in Britain** (ITV)

The adventures of a lively, intelligent, articulate skinhead provide a suitable finale to David Leland's four plays. For some people, & for a few schools, an intelligent skinhead is a contradiction; Leland, & actor Tim Roth, show that it is not.

July 12. **Whale Music** (ITV)

A poignant story about a vivacious 20-year-old girl (Leonie Mellinger) who becomes pregnant & decides to have the baby on condition it is

adopted. Of course, things go wrong.

July 13. **Bedroom Farce** (C4)

Alan Ayckbourn's play about three bedrooms & their (constantly changing) occupants; the skilful cast includes Maria Aitken, Polly Adams & Stephen Moore.

July 17. **Loving Walter** (C4)

You may have seen this before—twice. Channel Four were so struck with the success of Stephen Frears's film, *Walter*, shown on its opening night, that they commissioned part two, called *Walter & June*, & now have put both parts together, added a bit & called it *Loving Walter*. The story of the boy who wavers between madness & sanity is one of the best things Channel Four has done.

July 18. **Singer of the World** (BBC2)

A new Welsh contest for young professional singers of opera & other classical music; it runs through the week & finishes on July 23. The contestants include Yolande Jones (Wales), Angela Feeley (Northern Ireland), Christine Cairns (Scotland), Patricia Fournier (Canada), Anne Young (New Zealand) & Berardino Domenico (Italy).

July 19. **Hard to Get** (ITV)

A lively play about two people very much in love but who do not like each other enough to live together without quarrelling. It is written by Marcella Evaristi (described as a Scotswoman, despite the name) who won Pye's best new writer award last year.

July 20. **The Beggar's Opera** (C4)

Richard Eyre, who directed the National Theatre's production, has now made a TV version with the original NT cast, including Paul Jones.

July 21. **I Simply Can't See** (ITV)

A big bouncy curly-haired two-year-old boy opens Thames's new six-part series on blindness. He is so charming that everyone smiles at him; but the boy does not see their smiles because he was born blind.



Anna Nygh as Sylvia Plath: July 27 on C4.

July 27. **Letters Home** (C4)

The story of Sylvia Plath, the American poet, as told from her letters to her mother & family. It is based on Rose Goldenberg's book.

CLASSICAL MUSIC

MARGARET DAVIES

THE 89TH SEASON of Henry Wood Promenade Concerts opens at the Albert Hall on July 22 with Beethoven's Mass in C Major and Berlioz's *Symphonie funèbre et triomphale*. In the first week two of this year's three BBC commissions will be performed: on July 26 Elizabeth Maconchy's Music for Strings and on July 27 Dominic Muldowney's Piano Concerto, played by Peter Donohoe. The season will include an important Polish contribution: composers Penderecki, Lutoslawski and Panufnik will all conduct their own works, and Szymanowski's Third Symphony will be played on the last night. This year's visiting orchestras will be the Concertgebouw under Bernard Haitink, the Israel Philharmonic under Zubin Mehta, the Franz Liszt Chamber Orchestra and the European Community Youth Orchestra. In addition to the regular Glyndebourne Prom, which will be Rossini's *La Cenerentola*, opera will be represented by Rameau's *Hippolyte et Aricie* and a staged performance of Stravinsky's *Mavra*. Nine concerts will be relayed live by BBC Television.

□ Festivals in London and Cambridge offer an inducement to visit the lively halls and churches of the City of London (see listings) and to explore town and university buildings of Cambridge where a varied programme of concerts and daily organ recitals runs from July 15 to 31 (details 0223 357851). In Oxford, from July 1 to August 28, there will be concerts of choral, organ and instrumental music in Christ Church Cathedral (details 340 8321).

CONCERT AND RECITAL GUIDE

The following is a selection of concerts taking place in London this month. Complete listings are available from the concert halls.

ALBERT HALL

Kensington Gore, SW7 (589 8212).

89th Season of Henry Wood Promenade Concerts:

July 22, 7.30pm. **BBC Symphony Orchestra & Chorus, BBC Singers, London Philharmonic Choir**, conductor Pritchard; Ileana Cotrubas, soprano; Kathleen Kuhlmann, mezzo-soprano; Robert Tear, tenor; Gwynne Howell, baritone. Beethoven, Mass in C major; Wagner, *Trauermusik*; Berlioz, *Symphonie funèbre et triomphale*.

July 23, 7.30pm. **Philharmonia Orchestra**, conductor Mataković; Cécile Ousset, piano. Beethoven, Piano Concerto No 1; Bruckner, Symphony No 3.

July 25, 7.30pm. **BBC Symphony Orchestra & Chorus, BBC Singers**, conductor Pritchard. Brahms, *Tragic Overture*; Goehr, *Babylon the great is fallen*; Beethoven, Symphony No 5. (Pre-Prom talk by Alexander Goehr. 6.15pm, Victoria Room, Albert Hall.)

July 26, 7.30pm. **BBC Philharmonic Orchestra**, conductor Downes; Howard Shelley, piano. Maconchy, Music for Strings; Rachmaninov, Piano Concerto No 4; Dvořák, Symphony No 6. (Pre-Prom talk by Elizabeth Maconchy. 6.15pm, Victoria Room.)

July 27, 7.30pm. **BBC Symphony Orchestra**, conductor Elder; Peter Donohoe, piano. Haydn, Symphony No 49; Muldowney, Piano Concerto; Strauss, *Also sprach Zarathustra*. (Pre-Prom talk by Dominic Muldowney. 6.15pm, Victoria Room.)

July 29, 7.30pm. **BBC Philharmonic Orchestra**, conductor Downes; Elisabeth Leonskaja, piano. Tchaikovsky, Piano Concerto No 1; Shostakovich, Symphony No 7.

July 31, 7.30pm. **BBC Symphony Orchestra & Chorus, BBC Singers, Choristers of Christ Church Cathedral, Oxford**, conductors Poole, Penderecki; Josephine Barstow, soprano; Stephen Roberts, baritone; Michael Rippon, bass. Schütz, German Magnificat; Bach, *Singet dem Herrn*; Penderecki, *St Luke Passion*. (Pre-Prom talk by Krzysztof Penderecki. 6.15pm, Victoria Room.)

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Yuuko Shiokawa: Barbican July 12, 14, 16.

No 2. Piano Quintet in F minor Op 34.

July 5, 6.30pm; July 7, 7.15pm. **London Symphony Orchestra**, conductor Kubelik. Brahms, Symphonies Nos 3 & 4.

July 6, 8, 7.15pm. **English Chamber Orchestra**, conductor Previn; Norbert Brainin, violin; Peter Schidlöf, viola; Butterworth, *The Banks of Green Willow*; Mozart, *Sinfonia Concertante* in E flat K364; R. Strauss, *Metamorphosen*.

July 9, 8pm. **London Symphony Orchestra**, conductor Fischer; Boris Belkin, violin. Brahms, Violin Concerto in D Op 77, Symphony No 4.

July 12, 6.30pm; July 14, 7.15pm. **London Symphony Orchestra**, conductor R. Kubelik; Yuuko Shiokawa, violin. Mica, Symphony No 10; J. Kubelik, Violin Concerto; Dvořák, Symphony No 9 (From the New World).

July 16, 8pm. **London Symphony Orchestra**, conductor Flor; Yuuko Shiokawa, violin. Beethoven, *Overture The Creatures of Prometheus*; Mendelssohn, Violin Concerto in E minor Op 64; Dvořák, Symphony No 9 (From the New World).

July 17, 7.30pm. **Gabrieli String Quartet; Jack Brymer**, clarinet. Brahms, String Quartet in C minor Op 51 No 1, Clarinet Quintet in B minor Op 115.

July 19, 6.30pm; July 21, 7.15pm. **London Symphony Orchestra & Chorus**, conductor Kubelik; Edith Mathis, soprano; Alfreda Hodgson, alto; Horst Laubenthal, tenor; John Shirley-Quirk, bass. Mozart, *Overture The Magic Flute*, Symphony No 41 (Jupiter), Mass No 14 (Coronation Mass).

July 20, 22, 7.15pm. **English Chamber Orchestra**; Franco Gulli, conductor & violin; July 20, Mozart, *Divertimento* No 7, Violin Concerto No

4; Vivaldi, *The Four Seasons*; July 22, Mozart, *Overture The Magic Flute*, Violin Concerto No 4; Vivaldi, *The Four Seasons*.

July 23, 8pm. **London Symphony Orchestra**, conductor Daras; Dimitris Sgouros, piano. Kalomiris, Piano Concerto; Beethoven, Piano Concerto No 3; Elgar, *Enigma Variations*.

July 24, 7.30pm. **English Chamber Orchestra**, conductor Del Mar; Igor Oistrakh, violin. Mozart, *Overture The Marriage of Figaro*, Eine kleine Nachtmusik, Violin Concerto No 5; Beethoven, Violin Concerto in D Op 61.

CITY OF LONDON FESTIVAL

Box office, St Paul's Churchyard, EC4 (236 2801, cc).

July 11-15, 1.05pm. **Lindsay String Quartet**. Beethoven late quartets: July 11, Quartet No 12; July 12, No 13; July 13, No 14; July 14, No 15; July 15, Nos 16 & 17. Bishopsgate Hall, 230 Bishopsgate, EC2.

July 11, 8pm. **Camerata Academica of the Salzburg Mozarteum**, conductor Vegh; Pamina Blum, flute. Mozart, *Divertimentos* in B flat K137, in F K247; Bach, Suite No 2; Elgar, *Serenade* in E minor Op 20. Guildhall Old Library, EC2.

July 12, 7.30pm. **Endellion String Quartet; Steven Isserlis**, cello. Bach, Suite No 5; Mozart, Quartet in C K465; Schubert, Quintet in C D956. Goldsmiths' Hall, Foster Lane, EC2.

July 13, 6.30pm. **London Bach Orchestra, Westminster Cathedral Choir, St Paul's Cathedral Choir**, conductor Rose; Christopher Dearnley, David Hill, organ continuo; John Scott, harpsichord. Handel, *Messiah*. St Paul's Cathedral, EC4.

July 14, 7.30pm. **Elisabeth Söderström**, soprano; Benjamin Luxon, baritone; Roger Vignoles, piano. Wolf, Songs from *Italienisches Liederbuch*; Schubert, songs. Drapers' Hall, Throgmorton St, EC2.

July 14, 7.30pm. **Medici String Quartet; Mitsuko Uchida**, piano; Michael Britten, double bass. Haydn, Quartet in G minor (The Rider); Dvořák, Quartet in F (The American); Schubert, Quintet in A (The Trout). 10 Trinity Sq, EC3.

July 15, 7.30pm. **Choir of the Chapel Royal of St Peter ad Vincula**, conductor Williams. Music of the Renaissance & some 19th- & 20th-century counterparts. St Peter ad Vincula, Tower of London, EC3.

July 18-22, 1.05pm. **Mitsuko Uchida**, piano. July 18, Bach, *English Suite* No 2; Schubert, four Impromptus D899; July 19, Haydn, Sonata in D Hob XVI:37; Schubert, Four Impromptus D935; July 20, Beethoven, Sonata in A flat Op 110; Schubert, Sonata in C D840; July 21, Bartók, Three Studies Op 18; Schubert, Sonata in A minor D845; July 22, Schönberg, Three Pieces Op 11; Schubert, Sonata in G D894. Bishopsgate Hall.

July 18, 7.30pm. **Ingrid Haebler**, piano. Mozart, *Fantasias* in D minor K397, in C minor K475, Rondo in A minor K511, Sonatas in A minor K310, in C minor K457. Goldsmiths' Hall.

July 19, 6.30pm. **Hilliard Ensemble**. Bach, *Jesu, meine Freude*; Schütz, *St Matthew Passion*. St Giles's Church, Cripplegate, EC2.

July 19, 7.30pm. **Igor Oistrakh**, violin; Natalia Zertsalova, piano. Mozart, Sonata in F K377; Schubert, *Fantasia* in C D934; Kremikov, Three pieces Op 26; Ysaÿe, *Extase*, Sonata No 3; Tchaikovsky, *Méditation* Op 42, *Valse-scherzo* Op 34. Merchant Taylors' Hall, 30 Threadneedle St, EC2.

July 20, 7.30pm. **Academy of St Martin-in-the-Fields Chamber Ensemble**. Bruch, *Septet* in E flat; Schubert, *Octet* in F D803. Guildhall Old Library. July 20, 7.30pm. **Cécile Ousset**, piano. Chopin, Sonata No 3; Liszt, *Grandes études d'après Paganini*; Ravel, *Miroirs*; Saint-Saëns, *Etude en forme de valse* Op 52 No 6. Stationers' Hall, Stationers' Hall Court, EC4.

July 22, 7.30pm. **Academy of St Martin-in-the-Fields**, director Brown; Iona Brown, Malcolm Latchem, violins. Handel, *Concerto Grosso* No 22; Mozart, Eine kleine Nachtmusik; Bach, *Concerto* in D minor for two violins BWV1043; Dvořák, *Serenade*.

CRYSTAL PALACE CONCERT BOWL

Crystal Palace Park, SE19. Box office, Department for Recreation & the Arts, GLC, County Hall, SE1 (633 1707).

July 3, 8pm. **Philharmonia Orchestra**, conductor

Clebury; Martino Tirimo, piano. Dvořák, *Overture Carnival*; Rachmaninov, Piano Concerto No 2; Beethoven, Symphony No 5; Verdi, *Grand March* from *Aida*, with fireworks.

July 10, 8pm. **London Concert Orchestra**, director Rothstein. Viennese gala evening, with effects & fireworks.

July 17, 8pm. **Royal Philharmonic Orchestra**, conductor Davison. Offenbach, *Overture Orpheus in the Underworld*; Chabrier, *Rhapsody Española*; Tchaikovsky, Ballet Suite *Swan Lake*; Dvořák, Slavonic Dances Op 46 Nos 1, 3 & 8; Dukas, *The Sorcerer's Apprentice*; Handel/Mackerras, Music for the Royal Fireworks, with firework display.

July 24, 8pm. **Hallé Orchestra**, conductor Thomson; John Dickinson, trumpet. Berlioz, *Overture, Benvenuto Cellini*; Elgar, *Wand of Youth*, Suite No 2; Arnold, *Trumpet Concerto*; Tchaikovsky, *Fantasy Overture Romeo & Juliet*; Delius, *The Walk to the Paradise Garden*; Borodin, *Polovtsian Dances*, with fireworks.

KENWOOD LAKESIDE

Hampstead Lane, NW3. Box office, Department for Recreation & the Arts, GLC, County Hall, SE1 (633 1707).

July 2, 8pm. **London Mozart Orchestra**, conductor Blech; Frank Lloyd, horn. Mozart, Symphony No 35 (Haffner); Strauss, Horn Concerto No 1; Brahms, Symphony No 4.

July 16, 8pm. **Royal Philharmonic Orchestra**, conductors Menuhin, Panufnik. Panufnik, A Procession for Peace; Beethoven, Symphony No 6 (Pastoral); Elgar, *Enigma Variations*.

July 23, 8pm. **Hallé Orchestra**, conductor Thomson; John Dickinson, trumpet. Tchaikovsky, *Fantasy Overture Romeo & Juliet*; Arnold, *Trumpet Concerto*; Alfvén, *Midsummer Rhapsody*; Dvořák, Symphony No 9 (From the New World).

July 30, 8pm. **Wren Orchestra of London**, conductor Snell; Jane Parker-Smith, organ. Suppé, *Overture Poet & Peasant*; Handel, *Organ Concerto* Op 4 No 4; Tchaikovsky, Suite *The Nutcracker*; Poulenc, *Organ Concerto*; Bizet, *Carmen Suite* No 1; Glazunov, *Autumn* from *The Seasons*, with fireworks.

ST JOHN'S

Smith Sq, SW1 (222 1061).

July 4, 1pm. **Orlando String Quartet**. Haydn, Quartet in D Op 76 No 5; Ravel, Quartet in F.

July 7, 1.15pm. **David Owen Norris, John Alley**, piano duet; David Wilson-Johnson, baritone. Ravel, *Ibert*, Schmitt, Roussel, Milhaud, Poulenc, Auric & others, *L'éventail de Jeanne*.

July 11, 1pm. **Orchestra of St John's Smith Square**, conductor Lubbock. Wolf, *Italian Serenade*; Maw, *Serenade*.

July 13, 7.30pm. **Radcliffe Choral Society of Cambridge, Massachusetts**. Sacred music, spirituals & folk songs from USA; Ives, *Five Psalm Settings*.

July 14, 7.30pm. **Arianna Orchestra, Locrian String Quartet**, conductor C. Peebles; Stephen Tees, viola; Antony Peebles, piano. Britten, *Sinfonietta* Op 1, *Phantasy* in F minor for string quintet, String Quartet No 1, Simple Symphony, Young Apollo, Variations on a Theme of Frank Bridge.

July 18, 1pm. **Songmakers' Almanac**; Graham Johnson, piano; Felicity Palmer, mezzo-soprano; Philip Langridge, tenor; Richard Jackson, baritone. Programme to be announced.

ST MARTIN-IN-THE-FIELDS

Trafalgar Sq, WC2.

July 9, 7.30pm. **London Cantata Orchestra & Chorus**, conductor Moore; Elizabeth Burnett, Angel; Peter Hall, Gerontius; Henry Herford, Priest. Elgar, *Dream of Gerontius*.

July 11, 7.30pm. **St Martin-in-the-Fields Chamber Orchestra**, conductor Stokes; Alan Hacker, clarinet. Haydn, Symphony No 102; Mozart, Clarinet Concerto, Symphony No 41 (Jupiter).

July 12, 7.30pm. **Yitkin Seow**, piano. Chopin, Mozart, Jánáček.

July 13, 7.30pm. **Schubert Ensemble of London**. Mozart, Piano Quartet in E flat KV493; Rossini, Duo for Cello & Double Bass; Mahler, Movement for Piano Quartet; Schubert, Quintet in A (The Trout).

July 14, 7.30pm. **St Martin-in-the-Fields Baroque Soloists**: Christopher Stokes, director & harpsichord. Bach, Brandenburg Concertos 3, 4 & 6;

CLASSICAL MUSIC CONTINUED

Purcell, Instrumental music for Dioclesian; Handel, Cantatas.
July 15, 7.30pm. **Gillian Weir**, harpsichord. Bach, Partita IV in D; Scarlatti, Sonatas in E & D; Couperin, Rameau.
July 16, 7.30pm. **St Martin-in-the-Fields Chamber Choir & Orchestra**, conductor Stokes; Lynne Dawson, soprano; Simon Gay, counter-tenor; Joseph Cornwell, tenor; John Hancorn, bass. Bach, Mass in B minor.

SOUTH BANK

SE1 (928 3191, cc 928 6544).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

July 1, 7.45pm. **London Soloists Chamber Orchestra**, **Allegri Singers**, conductor Josefowitz; Jane Highfield, soprano, Catherine Wyn-Rogers, alto; Mark Tucker, tenor; Jonathan Best, bass; Wissam Boustany, flute; Charlotta Garriga, piano. Bach, Magnificat in D BWV243; Markevitch, Partita for piano & orchestra; Mozart, Flute Concerto K314, Mass in C (Coronation). EH.

July 1, 8pm. **Royal Philharmonic Orchestra**, **City of London Choir**, **Brompton Choral Society**, conductor Cashmore; Isobel Buchanan, soprano; Norma Procter, contralto; Brian Burrows, tenor; Benjamin Luxon, baritone; John Birch, organ. Dvořák, Overture Carnival; Bruckner, Te Deum; Vaughan Williams, A Sea Symphony. FH.

July 2, 9, 7.30pm. **BBC International Festival of Light Music**: July 2, **BBC Concert Orchestra**, conductor Goldschmidt; Marilyn Hill Smith, soprano; Neil Jenkins, tenor; John Dunn, compère. Music by the Strauss family; July 9, **BBC Concert Orchestra**, **Band of the Coldstream Guards**, **John McCarthy Singers**, conductor Sutherland; Della Jones, Kenneth Collins, Niall Murray, William McCue, William Davies, soloists; Robin Boyle, compère. Stars of *Friday Night is Music Night*. FH.

July 3, 7.30pm. **Royal Philharmonic Orchestra**, conductor Berglund; Peter Donohoe, piano. Elgar, *Engima Variations*; Rachmaninov, Piano Concerto No 2; Debussy, *La Mer*. FH.

July 4, 7.30pm. **Enid Hardwick**, soprano; **Richard Deering**, piano; **John Candor**, clarinet; **Alan Laken**, flute. Copland, *Rorem*, Barber, *Faith*, Bernstein, *Ives*, songs for the Fourth of July. PR.

July 4, 7.45pm. **Wren Orchestra of London**, conductor Kasprzyk; Michael Collins, clarinet. *Ives*, Symphony No 3; Copland, *Clarinet Concerto*; Wagner, *Siegfried Idyll*; Brahms, *Serenade No 1*. EH.

July 5-9, 7.15pm. **Sanskritik—13th Festival of the Arts of India**: Songs, music, dance & drums in classical & traditional styles. Details from 17 Hol-denhurst Ave, N12. EH.

July 6, 8pm. **London Mozart Players**, conductor Blech; Montserrat Caballe, soprano. Arriaga, Overture *Los Esclavos Felices*; Mozart, Symphony No 35, Andante from *Divertimento* in F K247; Mendelssohn, *Nocturne & Scherzo* from *A Midsummer Night's Dream*; Soler, Bellini, Rossini, songs. FH.

July 7, 7.30pm. **John Martens**, tenor; **Paul Hamburger**, piano. Wolf, *Seven Mörike songs*; Finzi, *Songs from Till Earth Outwears*; A Young Man's Exhortation; Britten, *Seven Sonnets of Michelangelo*; Duncan, Schubert, songs. PR.

July 7, 8pm. **Royal Philharmonic Orchestra**, conductor Masur; Yehudi Menuhin, violin. Mozart, Symphony No 25; Beethoven, Violin Concerto; Mendelssohn, Symphony No 3 (Scottish). FH.

July 8, 8pm. **London Bach Orchestra**, George Malcolm, director & harpsichord; David Butt, flute; Tess Miller, oboe; David Woodcock, Tessa Khambatta, Perry Hart, Felicity Notariello, Bernard Partridge, violins. Bach, Suite No 2, Concerto for violin & oboe BWV1060, Harpsichord Concerto BWV1056; Vivaldi, *The Four Seasons*. FH.

July 10, 3.15pm. **Royal Philharmonic Orchestra**, conductor Masur; Cécile Licad, piano. Mozart, Symphony No 39, Piano Concerto in G K453; Mussorgsky/Gorchakov, *Pictures from an Exhibition*. FH.

July 10, 7.15pm. **Medici String Quartet**; Margaret Major, viola. Haydn, Quartet in D (Lark); Britten, Quartet No 3; Mozart, Viola Quintet in G minor K516. EH.

July 10, 7.30pm. **London Philharmonic Choir**, **City of London Sinfonia**, conductor Cooke; Suzanne

Murphy, soprano; Anne Sofie von Otter, contralto. Michael Pearce, bass. Brahms, *Schicksalslied*, *Alto Rhapsody*, *Ein deutsches Requiem*. FH.
July 11, 7.45pm. **Southern Camerata**, conductor Stark; Duncan McTier, double bass. Rossini, Overture *The Italian Girl in Algiers*; Bourgeois, Concerto for double bass & chamber orchestra; Mozart, Symphony No 31 (Paris); Ravel, Suite *Mother Goose*. EH.

July 17, 7.15pm. **London Chorale**, **New London Sinfonia**, conductor Coleman; Dinah Harris, soprano; Anne-Marie Owens, alto; Geoffrey Pogson, tenor; David Whelan, bass. Bach, *Jesu, meine Freude*; Schubert, Symphony No 5; Mozart, Requiem. EH.

WIGMORE HALL

Wigmore St, W1 (935 2141).

July 1, 7.30pm. **Cantabile**; Roger Vignoles, piano; Richard Bryan, alto; Nicholas Ibbotson, Stewart Collins, tenors; Michael Steffan, baritone. Cantabile summer party: songs, glees & catches from the drinking clubs of 18th-century Bath; Bach, Dvořák, Brahms, Liszt.

July 3, 11.30am. **Fitzwilliam String Quartet**; Alan Hacker, clarinet, basset clarinet; Lesley Schatzberger, basset horn. Mozart/Druce, Quintet movements in B flat K516c, in F K580b; Mozart, Clarinet Quintet in A K581.

July 8, 7.30pm. **Helen Willis**, mezzo-soprano; Nicholas Bosworth, piano. Schumann, Four Mignon Lieder Op 98; Mahler, Four Lieder from *Des Knaben Wunderhorn*; Mathias, *A Vision of Time & Eternity* Op 61; Montsalvatge, *Five Canções negras*; Purcell, Duparc, songs.

July 9, 7.30pm. **Peter Donohoe**, piano. Beethoven, Sonata in F minor (Appassionata), Stravinsky, Three Movements from *Petrushka*; Beethoven/Liszt, Symphony No 3 (Eroica).

July 10, 11.30am. **Coull Quartet**, **Bochmann Quartet**. Haydn, String Quartet in D minor Op 103; Puccini, *Crisantimi*; Mendelssohn, Octet in E flat Op 20.

July 11, 7.30pm. **Penelope Price Jones**, soprano; Philip Martin, piano. Argento, Six Elizabethan Songs; Ives, *Concord Sonata*, Martin, *Under the Harvest Moon*; Gershwin, *Preludes*; Copland, Four Piano Blues; Rorem, *Nantucket Songs*.

July 14, 7.30pm. **Bernadette Greevy**, mezzo-soprano; Ian Jewel, viola; Paul Hamburger, piano. Brahms, songs; Stanford, *The fairy lough*, *A soft day*; Harty, *Sea Wrack*, Irish songs.

July 15, 7.30pm. **Julian Bream**. A 50th-birthday celebration, with Robert Tear & John Williams. Dowland, Schubert, Britten.

July 16, 7.30pm. **Mitsuko Uchida**, piano. Mozart, Sonatas in G K283, in F K533/494; Schubert, Sonata No 18.

July 17, 11.30am. **Music Group of London**; Hugh Bean, violin; Keith Puddy, clarinet; Eileen Croxford, cello; David Parkhouse, piano. Brahms, Clarinet Trio in A minor Op 114; Ravel, Piano Trio in A minor.

July 18, 7.30pm. **Ronald Cavaye**, **Valeria Szervanszky**, piano duet. Schumann, *Bilder aus Osten*; Brahms, *Hungarian Dances Book 1*; Schubert, Sonata in C Grand Duo D812.

July 24, 11.30am. **Consort of Musick**; Anthony Rooley, director & lute; Emma Kirkby, soprano; Mary Nicholas, alto; Andrew King, tenor; Richard Wistreich, bass; Dowland, songs, ayres & lute solos.

July 27, 7.30pm. **Takács Quartet**, **Jenő Jandó**, piano. Haydn, Quartet in D (the Lark); Dvořák, Quartet in A flat Op 105; Brahms, Piano Quintet in F minor Op 34.

YOUTH & MUSIC CUSHION CONCERTS

Royal Academy, Piccadilly, W1. Box office 18 Neal St, WC2 (379 6722). Tickets available only to people aged 14-30.

July 7, 7.30pm. **Endymion Ensemble**, **Omega Guitar Quartet**. Ravel, Introduction & Allegro; Grieg, *Holberg Suite*; de Falla, *Pantomime & Ritual Fire Dance* from *Love the Magician*; Spohr, Nonet; French, *Au revoir à la gare*.

July 14, 7.30pm. **John Lill**, piano. Beethoven, Appassionata Sonata; Schumann, *Carnaval*; Chopin, *Polonaise-Fantasy* in A flat.

July 21, 7.30pm. **Guildhall String Ensemble**, director Takeno. Handel, Concerto Grosso Op 6 No 12; Barber, *Adagio for Strings*; Mozart, *Divertimento K137*; Tchaikovsky, *Souvenir de Florence*.

POPULAR MUSIC DEREK JEWELL



Fats Domino: July 18 at the Festival Hall.

THE APTLY NAMED Capital Music Festival which began on June 24 is really getting into gear. It runs throughout July and marks an interesting departure from the all-jazz week-ends of previous years.

The scale of the Festival is impressive, with some thousands of musicians taking part at venues all over the capital. At least 30 separate events are planned, featuring musicians from America, Japan, Iceland, Poland, India, Pakistan, the West Indies, Brazil and Sierra Leone, as well as from Britain. The music will encompass classics, jazz, steel bands, pop, country, blues, buskers, folk and brass bands.

Jaco Pastorius is a wonderfully lyrical player of fretless bass guitar who made his reputation with the jazz-fusion outfit, Weather Report; now he leads his own Word of Mouth Band which will play at Hammersmith Odeon (July 2). The legendary Fats Domino, with his Blues Package, and VSOP II will be at the Royal Festival Hall, on July 18 and 19 respectively. VSOP II is especially exciting because it is spear-headed by the brilliant young trumpeter, Wynton Marsalis.

Dollar Brand, the South African jazz pianist, will be at various venues from July 9 to 12, winding up at the Commonwealth Institute. Roy Harper headlines a Folk Festival at the Beck Theatre, Hayes (July 2 and 3) and a whole series of WOMAD concerts—the initials stand for World of Music, Arts and Dance—is being staged daily at the Institute of Contemporary Arts (July 5-16). Aimed at increasing awareness of the roots of British music, this multimedia mini festival contains artists from 12 countries, and includes concerts, workshops, seminars, lectures, films and videos.

The final fascinating Capital event I have space for is the Nostalgia Concert. Figures from the 1960s—Freddie and the Dreamers, Gerry and the Pacemakers—headline the bill at Croydon's Fairfield Halls (July 24), six days before the festival winds up on June 30 with a steel band festival at Wembley Conference Centre and the Wren Orchestra at Kenwood Bowl in Hampstead. Information about all Capital events can be had from 388 1288.

Peter Gabriel has a superb double album out to celebrate his return. Entitled "Peter Gabriel Plays Live" (Geffen Records), it was recorded during last year's American concerts and contains splendid performances of songs from his several albums,

including a mighty rendering of the moving lament, "Biko". There is also a new album from George Benson ("In Your Eyes", Warner Bros) to mark his visit to Britain. He is appearing at Birmingham (July 1-2) and Brighton (July 3).

Benson's blend of jazz-soul-scat-rock singing and guitar-playing has rarely been heard to better advantage. On "Love Will Come", for example, both the arrangement and the guitar-playing are stunning. In his octave work the influence of the late Wes Montgomery is very evident. I remember Benson telling me how, when young, he played with Montgomery in small bands.

"I was just a kid, and therefore it was no contest! But he encouraged me a lot. He told me to do just two things: 'Either quit playing—or practise!' Is it any wonder he's a hero? I guess I respect him most of all. Even more than Django. But then they're as different as night and day."

Another major event in July is the return to public performance of Mike Oldfield. He is in concert at Wembley Arena (902 8833) on July 22—and he is at a most interesting stage in his career. Just over 10 years ago his record-breaking "Tubular Bells" album came out (it stayed at No 1 in the British charts for 15 months); since then he has enjoyed great success, followed by a "down" period, but is now very much on the up-and-up again. His 1982 album, "Five Miles Out", has already sold one million copies, and his new one, "Crises" (Virgin), also promises to be a success.

Meanwhile, in London's top jazz haunts it is business as usual. The Canteen in Covent Garden (405 6598) has an excellent month—the return of that exquisite trumpet player, Chet Baker (July 18-23), another big band spectacular from the New York king of the dance floor, Bobby Rosengarden (July 11-16) and the American tenor sax star, Bill Perkins (July 4-9).

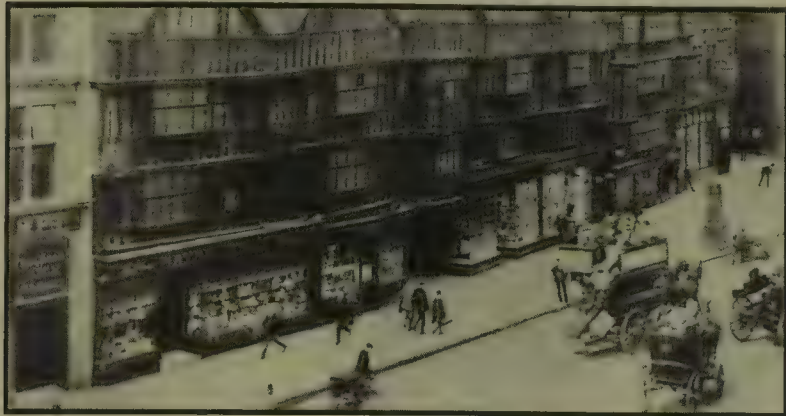
Perhaps the most interesting artist of the dozens who are coming to Pizza Express, Dean Street (437 9595), is the trombonist and singer Richard Boone, who has appeared a great deal with Count Basie in recent years. He is at the venue on July 20, 22, 23 together with the Harry South Trio. A new name, Ray Alexander, an American vibes player, goes into Pizza Express on July 9; he is also the guest of the splendid pianist Eddie Thompson at Piza on the Park (235 5550) on July 8 during Thompson's week (July 4-9).

LONDON MISCELLANY

MIRANDA MADGE

THE ANIMALS at London Zoo will have a late night on July 7 when a carnival is held from 6 to 10pm. There are prizes for the children best dressed as mammals, birds, insects or fish and for the adults wearing the best bird, beast or butterfly masks. You can take a ride on a pony or camel or in a llama cart, have your photograph taken, listen to the strolling musicians or patronize stalls selling Penguin books, National Trust gifts, antiques, home-made food and flowers. Tickets cost £5, £3 for children.

There is a South Bank weekend on July 23 and 24 to encourage people to use the theatres and concert halls amassed there. The London Festival Ballet are giving three free performances in the Festival Hall, there are films on the arts and film-making at the National Film Theatre, a crafts fair on the embankment and many foyer events in the National Theatre. On Saturday from 11am to 2pm the annual regatta of the ancient maritime republics of Genoa, Venice, Pisa and Amalfi is rowed, for the first time outside Italy, between Southwark and Westminster bridges. After the races there will be a pageant illustrating the histories of the cities.



For an olde-worlde sweet treat go to Maynards, purveyors of wine gums, coconut ice, maple brazils and other traditional confectionery. The shop has since 1902 been in Holborn Bars, called by Pevsner the most impressive surviving example of timber building in London. Now the interior has been charmingly fitted out with rich mahogany counters and shelving, inset with bevel-edged mirror letters and dating from 1872.

EVENTS

July 1-9. **Coleridge & Highgate.** A week of events including a reading of Coleridge's works by Lord Miles in St Michael's Church where the poet is buried, lectures given by distinguished scholars, guided tours of Highgate & an exhibition of material relating to the poet & the Highgate of his time. Full information from the Highgate Literary & Scientific Institution, 11 South Grove, N6 (340 3343).

July 2, 8pm. **Fenton House concert** of Bach trio sonatas. Tickets £2. The 17th-century house is owned by the National Trust & boasts fine collections of porcelain, musical instruments & pictures by William Nicholson. Fenton House, Windmill Hill, NW3 (435 3471). Mon-Wed, Sat 11am-5pm, Sun 2-5pm. £1.50, children 75p.

July 2-10. **Mind Body Spirit Festival.** Indoctination in aerobics, macrobiotic cookery, martial arts, alternative medicine & skin care. Olympia, W14. Mon-Fri 11am-9pm, Sat, Sun 11am-7pm. £2.50, OAPs & children £1.50.

July 5-14. **250 Years of Broadwood,** an exhibition about the pianos & the piano-makers. William Morris, Burne-Jones & Lutyens were among those who designed cases for Broadwood pianos. The exhibition is part of a piano festival which runs until the end of August with special events on Friday lunchtimes. Events in July include a recital of 20th-century French piano music given by Julian Dawson-Lyell on July 22 & a programme of parlour songs on July 29, both at 1pm. Broadwood Piano Centre, Boosey & Hawkes, 295 Regent St, W1 (580 2060).

July 7-18, 7.30pm. **Entertainment at the Blewcoat School:** July 7, *The Grand Tour*—Continental music & readings; July 8, *Recollections of the Lake Poets*—readings from Coleridge, De Quincey, the Wordsworths & others; July 9, *The Brontës*, presented by Joan Bakewell; July 12, *Schubert*, played by the Hanover Band Soloists; July 13,

Dvořák, Prokofiev & Borodin, played by the Bochmann Quartet; July 15, 16 & 18, *Don Pasquale* by Donizetti, performed by the Pavilion Opera Company. The Blewcoat School, Caxton St, SW1. Tickets: concerts/recitals £3.50 or £9 for any three performances; opera £7.50; from The National Trust, Blewcoat Concerts, 42 Queen Anne's Gate, SW1 (222 9251).

July 11. **Berkeley Square Ball.** The spirit & trappings of a Venetian carnival under the ancient plane trees of Berkeley Square. The Duchess of Kent will attend & benefiting charities include Physically Handicapped & Able Bodied & Cancer Relief. Tickets £49 (single) & £85 (double) cover dancing, entertainment & a full breakfast with champagne. From Peter Stiles Presentations, 52 St Paul's Rd, N1 (359 7496).

July 11-15, 11am-3pm. **Craft Fayre.** Craftsmen at work & selling their products. Guildhall Yard, Gresham St, EC2.

July 12, 7.30pm. **Peggy Seeger & Ewan MacColl** illustrate the development of ballads in speech, song & instrumental music. National Poetry Centre, 21 Earls Court Sq, SW5 (373 7861). £1.60 plus 20p day membership.

July 12, 13. **Flower show** with displays of fruit, vegetables & hardy flowers. Royal Horticultural Society Old Hall, Vincent Sq, SW1. July 12, 11am-7pm, 80p; July 13, 10am-5pm, 60p.

July 13-30. **Royal Tournament.** The Armed Services show off their strength & precision in a performance which this year takes the theme of the Battle of Britain & London in the Blitz. The RAF Strike Command re-enact an escape aided by the French Resistance during the Second World War, massed bands play tunes of the 1940s & the Royal Artillery demonstrate guns & missiles. Earl's Court, SW5 (373 8141). Tickets from £3.

July 14, 7.30pm. **Hopkins.** Peter Gale in his one-man show about Gerard Manley Hopkins.

National Poetry Centre. £1.60 plus 20p day membership.

July 15, 6.15 & 8.30pm. **Cartoons to music.** Philip Jenkinson introduces two programmes of some of his favourite animated films which use musical scores to particularly good effect. National Film Theatre, South Bank, SE1 (928 3232). £2.20.

July 21, 5.45pm. **A history of dance,** from pre-Christian times to the age of the waltz. National Theatre, South Bank, SE1 (928 2252). £1.50.

July 22, 6pm. **Clive James** reads from his first novel, *Brilliant Creatures*, & signs copies afterwards. National Theatre. £1.50.

July 27-29, 10am-8pm. **Bow Bells Flower Festival.** A show of flower arrangements on the theme of Bow Bells. Church of St Mary-le-Bow, Cheap-side, EC2. £1.

FOR CHILDREN

June 25-July 30. **Wind in the Willows.** A play using large marionettes, based on the story by Kenneth Grahame. Polka Children's Theatre, 240 The Broadway, Wimbledon, SW19 (543 4888). Sats June 25, July 29, 16.23.30, at 2 & 5.30pm; July 26-29, 11am & 2.30pm. Best for children aged 6-10. £3.20, children £1.60.

July 2-31, 4pm. **Special effects season at the NFT:** July 2, 3, *Star Trek: the motion picture*; July 9, 10, *The Wonderful World of the Brothers Grimm*; July 16, 17, *Philip Jenkinson's crash course in special effects for beginners*; July 30, 31, *The Glitterball & Where's Johnny?* National Film Theatre, South Bank, SE1 (928 3232). £2.20, children £1.10. Adults other than BFI members are admitted only when accompanied by a child.

July 9. **Bookworm Tea at London Zoo.** Rally at 2pm for a ramble round the Zoo. Later there is delicious food & John Ryan, creator of Captain Pugwash, talks & draws. Tickets £10 from Lady Erskine, 52 Rawlings St, SW3 (584 2796). In aid of the Zoological Society of London.

July 23-Sept 4. **National Gallery summer quiz** on the theme of sea shells. Versions for infants (5-7 yrs), & juniors (8-14 yrs) with a worksheet for older children. National Gallery, Trafalgar Sq, WC2. Mon-Sat 10am-6pm, Sun 2-6pm.

July 26-Aug 31, 2.30pm. **Summer afternoons for children:** Tues, story telling, a tour of the exhibition of Victorian comics & a chance to make a comic strip; Wed, sewing using the museum's collections as inspiration; Thurs, making things from rubbish. Bethnal Green Museum, Cambridge Heath Rd, E2 (980 2415).

LECTURES

NATIONAL GALLERY

Trafalgar Sq, WC1 (839 3321).

July 6, 1pm. **Painter as photographer,** Marina Vaizey.

July 9, noon. **Trecento techniques,** Mildred Levine.

July 13, 1pm. **Clues to understanding altarpieces:** *The Predella*, Penelope Le Fanu Hughes.

July 20, 1pm. **Lawrence: The Calmady Children,** Dillian Gordon.

July 26, 1pm. **The Cologne School,** Felicity Woolf.

ROYAL INSTITUTE OF BRITISH ARCHITECTS

66 Portland Pl, W1 (580 5533).

July 5, 6.15pm. **Ian Hamilton Finlay: a personal fusion,** Ian Appleton. £1, RIBA members & students 50p.

TATE GALLERY

Millbank, SW1 (821 1313).

July 3, 3pm. **Camera to canvas:** Vuillard & Sickert. Laurence Bradbury.

July 6, 1pm. **The symbolic facet of Cubism,** Fay Brauer.

July 7, 6.30pm. **The Essential Cubism,** Laurence Bradbury.

July 31, 3pm. **Exploration of colour—Morris Louis & Patrick Heron,** Laurence Bradbury.

Films by sculptors at 2pm: July 5, *Robert Morris*;

July 6, *Gilbert & George*; July 7, *Claes Oldenburg & Robert Smithson*; July 8, *William Turnbull*;

July 9, *Barry Flanagan & Eduardo Paolozzi*; July 12, *Marcel Broodthaers*; July 13, *David Hall*; July 14, *Joseph Beuys*.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

July 3-Aug 27. Three gallery talks each weekday at 11.30am, 12.30 & 2.30pm (except Friday when

the museum is closed) & two on Sunday at 3 & 4pm. Each week a different period of history is covered, starting from the Middle Ages & working forward, & the same day each week is devoted to a particular section of the Museum's collections: Mon furniture, Tues ceramics, Wed metalwork, Thurs textiles, Sat painting, Sun sculpture.

ROYALTY

July 5. **Princess Margaret**, President of the Royal Ballet School, attends a performance by the School. Sadler's Wells, Rosebery Ave, EC1.

July 12. **The Queen** accompanied by the **Duke of Edinburgh** opens the new premises of the British Academy. Cornwall Terrace, NW1.

July 18. **The Queen** accompanied by the **Duke of Edinburgh** takes the salute at a performance of the Royal Tournament. Earl's Court, SW5.

July 19. **The Duke of Edinburgh** attends the Royal International Horse Show. White City, W12.

July 20. **The Prince of Wales** accompanied by the **Princess of Wales** attends a rock gala in aid of the Prince's Trust. Dominion, Tottenham Ct Rd, W1.

SALEROOMS

BONHAM'S

Montpelier St, SW7 (584 9161).

July 8, 11am. Chinese & Japanese ceramics & works of art.

July 14, 6.30pm. Victorian England: 1837-1901. Victorian paintings, furniture, porcelain, silver & bronzes. Admission by catalogue £7 (for two people). July 11-14, 9am-5pm. Items are on display in the furniture department in a series of Victorian room settings.

July 21, 6.30pm. Elegant women through the centuries. Paintings, sculpture & designer costumes.

CHRISTIE'S

King St, SW1 (839 9060).

July 6, 11am. Whitaker collection of jade.

July 8, 11am. Old Master paintings, including a portrait of Thomas Howard by Van Dyck, a wing panel from an altar by the Italian Master of 1419, works by Watteau & Guardi.

July 13, 11am. Antiquities, including a rare Cycladic female figurine estimated to fetch £20,000-£30,000.

July 15, 11am. English pictures, including 10 conversation pieces by Arthur Devis from the collection of Mrs Tritton of Godmersham Park.

CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

July 1, 2pm. Art Nouveau & Art Deco.

July 5, 2pm. Costume & textiles.

July 7, 2pm. Cameras & photographic equipment.

PHILLIPS

7 Blenheim St, W1 (629 6602).

July 4, 2pm. Prints, including *Le Chapeau épinglé*, an important lithograph by Renoir showing flowers & fruit being pinned to a hat; also works by Whistler, Munch & Toulouse-Lautrec.

July 7, 11am. Art Nouveau, decorative arts & studio ceramics

July 25, 11am. Victorian & Colonial paintings, including two Australian landscapes by Captain John Haughton Forest which were found wedged up the chimney of an old house in Middlesex. The pair is estimated to fetch £4,000-£6,000.

SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

July 6, 11am. Old Master paintings, with paintings by the Brueghel family, including one by Pieter Brueghel the Elder; 17th-century Dutch works.

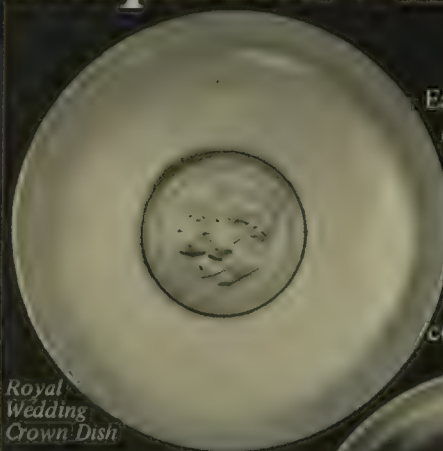
July 6, 2.30pm. 17th-, 18th- & 19th-century British paintings, including the rediscovered full-scale sketch for Constable's *The Young Waltonians—Stratford Mill*, an oil painting by Richard Parkes Bonington estimated at £60,000-£80,000 & two paintings by Joseph Wright of Derby.

July 8, 11am. French furniture, clocks & tapestries, including a cabinet made for the private study of Louis XVI at Versailles, expected to fetch about £750,000.

July 11, 11am. English Renaissance sale of paintings, textiles, silver, jewelry & miniatures, including letters signed by Henry VII, Henry VIII & Elizabeth I, three miniatures from the Hever Castle collection & a silver Charles I spice box & spoon estimated at £6,000-£8,000.



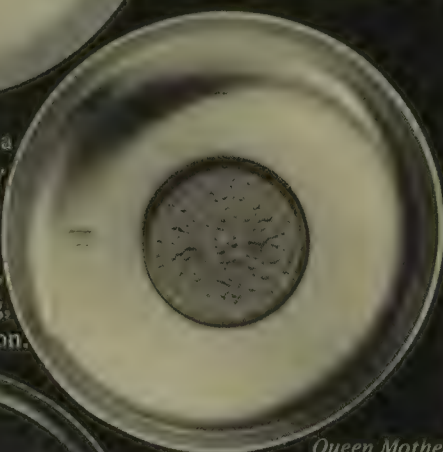
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Crown Dish

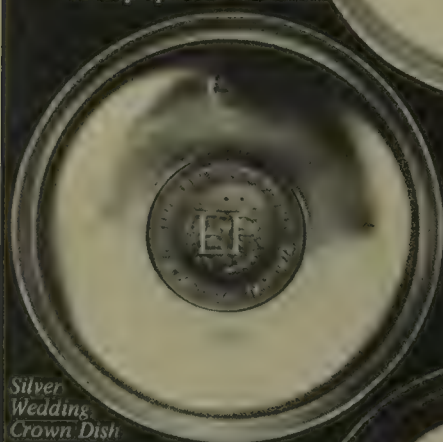
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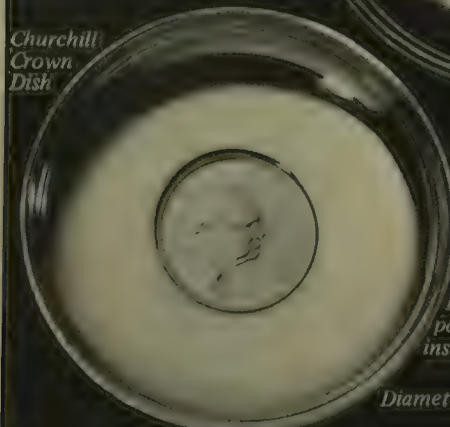


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BRIEFING

ART

EDWARD LUCIE-SMITH



The Fishing Canoe by John Minton: part of *The Realist Tradition* at Agnews'.

AGNEWS' SUMMER EXHIBITION this year is entitled *The Realist Tradition* and is a catholic survey of the last 100 years in British painting. Included in the show are three fine William Nicholson's and good examples of Augustus John, Matthew Smith and Duncan Grant. There are no fewer than 12 works by Sickert. More recent developments are represented by the Neo-Romantics of the 1940s and 50s and paintings by John Bratby and William Brooker.

□ The Museum of London is recreating the atmosphere of the 18th-century masquerade. There are paintings, including one by Gian Antonio Guardi, one by Longhi and Canaletto's *Interior of the Rotunda at Ranen-lagh*. And there are drawings, prints, original costumes, tickets and souvenirs—all documenting the passion people had at this period for attending balls in disguise, usually in splendid fancy dress. Identities guessed at during the hours before supper were confirmed after it, when by custom guests removed their masks—except for members of the royal family, who were privileged to remain masked throughout the evening. (See p84 for details.)

□ The historically minded will find something to fascinate them at Colnaghi's current exhibition, *The Adjectives of History*. Its theme is the relationship between furnishings and historic events and personages. Among the objects on view, for example, are a night-clock given to Louis XIV of France by a nephew of Pope Urban VIII (its face is painted by no less an artist than Carlo Maratta); and an inkstand given by Napoleon's mother, Madame Mère, to another of her sons, King Joseph Bonaparte. It contains the donor's miniature, and one can imagine her muttering dourly as she handed it over: "*Pourvu que ça dure!*"

□ On view at Colnaghi at the same time is a superb show of Old Master drawings. It includes a number of drawings for known pictures, among them a study by Sebastiano del Piombo for the *Christ Carrying the Cross* now in Leningrad, a Federico Barocci for an altarpiece commissioned by Pope Clement VIII, and a Cigoli for an altarpiece signed and dated 1594 in the Church of San Marco, Florence.

□ The British painter Harold Cohen has been working with computers since 1968. Some of the results of his researches are on view at the Tate Gallery until July 24. Four drawing-machines (each provided with a small computer of its own) are linked to a main computer and each machine uses two motors to control the movements of the pen across the paper. With all four machines in use simultaneously the set-up is capable of making 12 drawings an hour.

□ 1983 is the 200th anniversary of the birth of David Cox. A major retrospective opens on July 26 in Birmingham and will be presented later in London. Meanwhile Anthony Reed is mounting a small selling exhibition of high quality which covers every phase of the artist's career.

GALLERY GUIDE

AGNEWS'

43 Old Bond St, W1 (629 6176). Mon-Fri 9.30am-5.30pm. **The Realist Tradition** (see intro). Until July 22.

BARBICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat 11am-7pm, Sun noon-6pm. **That's Shell—That Is**. Original artwork for posters, advertisements & postcards commissioned by Shell from artists including Sutherland, Paul Nash, Rex Whistler & others. **Peter Phillips Retrovision**. Both July 5-Sept 4. £1.50, OAPs, students, unemployed & children 70p.

BROWSE & DARBY

19 Cork St, W1 (734 7984). Mon-Fri 10am-5.30pm, Thurs. until 8pm, Sat 10am-12.30pm. **William & Ben Nicholson**. Still lifes & landscapes mostly from the years 1920-45. June 29-July 30.

CAMDEN ARTS CENTRE

Arkwright Rd, NW3 (435 2643). Mon-Sat 11am-6pm, Fri until 8pm, Sun 2-6pm. **Richard Carline**. Paintings by Carline & material illustrating his distinguished career in the arts. June 29-July 24. **Painter as Photographer**, an Arts Council touring exhibition. Includes photographs by Delacroix, Bonnard, Mucha, Paul Nash & Hockney. June 24-July 29.

COLNAGHI

14 Old Bond St, W1 (491 7408). Mon-Fri 10am-6pm, Sat 10am-1pm. **The Adjectives of History**: highly important furniture & works of art 1550-1870 (see intro). **Old Master Drawings** (see intro). Both until July 30.

GALERIE 39

96 George St, W1 (487 5038). Mon-Fri 10am-6pm. **Tetsuya Noda: Diary Entries**. Prints which combine photographic & woodblock techniques. June 23-July 29.

HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Thurs 10am-8pm, Fri, Sat 10am-6pm, Sun noon-6pm. **The Eastern Carpet in the Western World**. An exhibition of about 80 of the finest Islamic carpets imported into Europe from the 15th to the 17th century. **Anthony Hill**, retrospective. Both until July 10. £2, OAPs, students, unemployed, children & everybody all Mon & Tues-Thurs 6-8pm, £1.

JAPANESE GALLERY

66D Kensington Church St, W8 (229 2934). Mon-Sat 10am-6pm. **Japanese Beauties & Shunga** (erotic prints). Original woodblock prints by artists including Utamaro, Eisen & Kunisada. Until Aug 31.

LEIGHTON HOUSE

Holland Pk Rd, W14 (602 3316). Mon-Fri 11am-6pm, Sat 11am-5pm. **The Islamic Perspective**. The Islamic influence on Victorian architecture. Until July 23.

MARLBOROUGH

6 Albemarle St, W1 (629 5161). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. **Henry Moore**. An exhibition of over 100 sculptures & drawings to mark Moore's 85th birthday. Until Aug 13.

MATTHIESEN FINE ART

Mason's Yd, Duke St, SW1 (930 2437). Mon-Fri



Randolph Churchill: Furniss at NPG.

10am-6pm. **Trecento & quattrocento Italian gold ground paintings**. Very fine paintings on loan from museums & private collections. Included is a Fra Filippo Lippi triptych of the Virgin & Child which is being cleaned by the Hamilton Kerr Institute in Cambridge who are also displaying the tools & materials an artist would have used to create such a work. Until July 22.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm. **Carpets in Paintings**. 24 paintings shown with related rugs & carpet fragments. Until July 24.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. **Portrait Award**, winners & selected entries in the John Player Award 1983. Until Aug 14. **Harry Furniss 1854-1925**: Confessions of a caricaturist. 50 examples of the work of this former *ILN* special artist and political cartoonist. July 8-Sept 25.

NOORTMAN & BROD

8 Bury St, SW1 (839 2606). Mon-Fri 9.30am-5.30pm. **Impressionists**. Artists represented include Monet, Van Gogh, Boudin & Eva Gonzalez. Until July 29.

QUEEN'S GALLERY

Buckingham Palace, SW1 (930 4832). Tues-Sat 11am-5pm, Sun 2-5pm. **Kings & Queens**. Paintings, drawings, miniatures, sculpture & portrait medallions from the Royal Collection. Until autumn. £1, OAPs, students & children 40p.

ANTHONY REED

3 Cork St (1st floor), W1 (437 0157). Mon-Fri

10am-6pm. **David Cox** (see intro). July 18-Aug 12. **ROYAL ACADEMY OF ARTS**

Piccadilly, W1 (734 9052). Daily 10am-6pm. **The Hague School: Dutch masters of the 19th century**. Mostly quiet landscapes but also more modern works by Mondrian & Van Gogh. Until July 10. £2, OAPs, students, children & everybody up to 1.45pm on Sunday £1. **215th Summer Exhibition**, supported by IBM. Vast annual show chosen from an open submission. Until Aug 28. £2 & £1 with a special flat rate 50p admission on Mon.

SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Mon-Fri 10am-6pm, Sat, Sun 10am-7pm. **Summer Show 1**, selected by John Roberts. Until July 3. **Summer Show 2**, selected by Noel Forster. July 9-Aug 7.

TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-5.50pm, Sun 2-5.50pm. **The Essential Cubism 1907-1919; Braque, Picasso & their friends**. Until July 10. £2, OAPs, students, children 12-16 50p, under-12s free. **Harold Cohen**, b 1928 (see intro). Until July 24. **Making Sculpture**. Visitors to the tent on the lawn can model a head in clay under professional guidance. July 25-Aug 14.

WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (377 0107). Sun-Fri 11am-5.50pm. **Malcolm Morley, paintings 1965-82**. 50 paintings by a British artist who has lived in America since 1958. **James Coleman**, new tape/slide work. Both until Aug 21.

Out of town

ABBOT HALL ART GALLERY

Kendal, Cumbria (0539 22464). Mon-Fri 10.30am-5.30pm, Sat, Sun 2-5pm. **Beatrix Potter**. A huge & changing exhibition including illustrations for her books, fungi paintings & archaeological paintings. Until Nov 6.

BIRMINGHAM MUSEUM & ART GALLERY

Chamberlain Sq, Birmingham (021-235 2834). Mon-Sat 10am-5pm, Sun 2-5pm. **David Cox 1783-1859: a bicentenary exhibition**. Oils, watercolours & engravings by this landscape artist who was born in Birmingham (see intro). July 26-Oct 14.

KETTLE'S YARD

Northampton St, Cambridge (0223 352124). Mon-Sat 12.30-5.30pm, Sun 2-5.30pm. **Ben Nicholson: the years of experiment 1919-39**. July 9-Aug 29.

NATIONAL GALLERY OF SCOTLAND

The Mound, Edinburgh (031-556 8921). Mon-Sat 10am-5pm, Sun 2-5pm. **Robert Scott Lauder's Master Class—McTaggart, Orchardson, Pettie & their Edinburgh contemporaries**. An exhibition of work by some of the most popular Scottish artists of the second half of the 19th century, all of whom were trained by Lauder. July 15-Oct 2.

SAINSBURY CENTRE

University of East Anglia, Norwich (0603 56161). Tues-Sun noon-5pm. **Treasures from the Norfolk Churches**. Until Aug 28. 50p, OAPs, students, unemployed & children 25p.

CRAFTS

BRITISH CRAFTS CENTRE

43 Earlham St, WC2 (836 6993). Tues-Fri 10am-5.30pm, Thurs until 7pm, Sat 11am-5pm. **Summer Show**. Large varied exhibition to show visitors to London the best work by BCC members. Until Aug 27.

CRAFTS COUNCIL

11 Waterloo Pl, Lower Regent St, SW1 (930 4811). Tues-Sat 10am-5pm, Sun 2-5pm. **Michael Cardew & pupils**. **Gordon Baldwin**, ceramic sculpture. Both July 8-Aug 28.

PHOTOGRAPHY

NATIONAL MUSEUM OF PHOTOGRAPHY, FILM & TELEVISION

Prince's View, Bradford, Yorks (0274 309452). Tues-Sun noon-8pm. **Karsh of Ottawa** (see p36). Until Oct 2.

PHOTOGRAPHERS' GALLERY

5 & 8 Gt Newport St, WC2 (240 5511). Tues-Sat 11am-7pm. **London by Night**, photographs commissioned from Brian Griffin, Peter Marlow & Tish Murtha. Also photographs of London during the Blitz by **Bill Brandt**. June 24-Aug 28.

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Blackpool Beach (detail) by David Cox: bicentenary in Birmingham.

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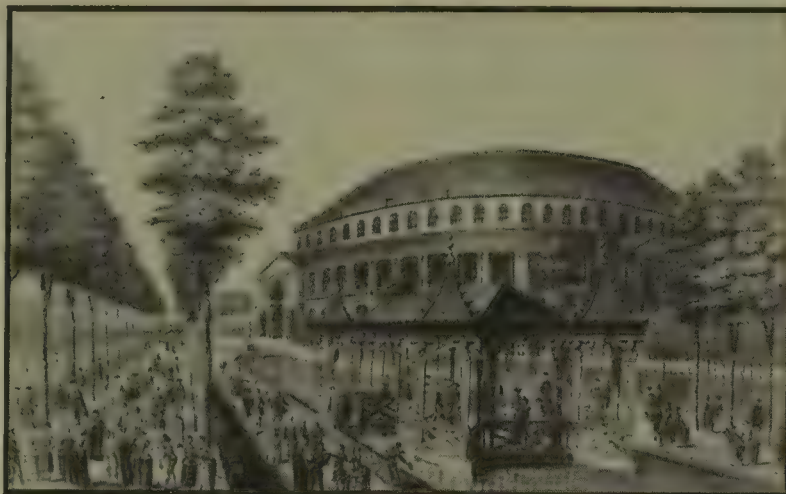
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BRIEFING MUSEUMS KENNETH HUDSON



Masquerade in Ranelagh Gardens in 1759: at the Museum of London.

VISITORS TO LONDON will find a wonderfully rich variety of new offerings in the museums this month. There is an important exhibition of Tudor miniatures at the Victoria & Albert, based on new research by Sir Roy Strong. For the bellicose there is the new gallery at the National Army Museum, telling the story of the British Army between 1914 and 1983, and for the frolicsome the Teddy Bears' Picnic at the London Toy Museum on July 9. The Museum of London has an exhibition on the delights of the 18th-century masked ball, while the Museum of Childhood at Bethnal Green presents Penny Dreadfuls and Comics. Technology is well served by the mammoth model of the Forties Field at the National Maritime Museum and by Rolls-Royce aero-engines at Watford, while art and technology blend interestingly in the new designs for diamond jewelry at the Victoria & Albert, which also provides a splendid opportunity to enjoy half a century of Oliver Messel's stage designs.

MUSEUM GUIDE

BETHNAL GREEN MUSEUM OF CHILDHOOD

Cambridge Heath Rd, E2 (980 2415). Sat-Thurs 10am-6pm, Sun 2.30-6pm. **Penny Dreadfuls & Comics:** English periodicals for children from Victorian times to the present. Until Oct 2. **BOILERHOUSE PROJECT** Victoria & Albert Museum, Cromwell Rd, SW7 (581 5273). Sat-Thurs 10am-5.30pm, Sun 2.30-5.30pm. **Images For Sale.** 21 years of publicly commended British graphics, packaging, TV commercials & film direction, with video illustrations. Until Aug 11.

BRITISH MUSEUM

61 Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Sporting Life:** an Anthology of British Sporting Prints. Until Sept 18. **Industry & Idleness:** Hogarth & the Moral Print. Hogarth's preparatory studies for this memorable series. Until Sept 18. **Cycladic Art: Ancient Pottery & Sculpture** from the N.P. Goulandris Collection. The earliest of Greek sculptures, from an unrivalled collection. Until Sept 18. **The Japanese Print since 1900:** old dreams & new visions. Until Sept 11.

British Library exhibition:

Mirror of the World. Mid-16th- to mid-19th-century maps, atlases & globes acquired by the Library during the past 15 years. Until Oct 17.

COMMONWEALTH INSTITUTE

Kensington High St, W8 (603 4535). Mon-Sat 10am-5.30pm, Sun 2-5pm. **Games Children Play.** Unsophisticated toys from the Commonwealth, especially Africa & the Caribbean, including wire buses, cars, trucks & planes. Until Aug 14.

IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Bomber,** the Museum's photographic exhibition on the role of the strategic bomber in 20th-century warfare, continues until early 1984. **Animals in Warfare.** Until Feb 25, 1984. The Museum now has a **Recent Acquisitions Room.** Current exhibits include Field-Marshal Montgomery's beret & Argentine clothing & equipment captured in the Falklands.

LONDON TOY & MODEL MUSEUM



Desperate Dan tucks in: at Bethnal Green.

October House, 23 Craven Hill, W2 (262 7905). Tues-Sat 10am-5.30pm, Sun 11am-5pm. **Dinky Toys: Golden Jubilee Exhibition.** Dinky Toy production from 1933 until the firm's Liverpool factory closed in 1979. Until Aug 31. £1.50, OAPs & children under 14 50p. On Saturday, July 9, there is a **Teddy Bears' Picnic** at the Museum starting at 3.30pm, with free entry for all children carrying bears.

LONDON TRANSPORT MUSEUM

39 Wellington St, WC2 (379 6344). Daily 10am-6pm. **Forging Ahead.** An exhibition illustrating developments planned for London's transport system. Until Nov 27. £1.80, children 90p.

MUSEUM OF LONDON

London Wall, EC2 (600 3699). Tues-Sat 10am-6pm, Sun 2-6pm. **Masquerade.** A look at the 18th-century frolic of attending balls disguised. See p82. July 12-Oct 2.

MUSEUM OF MANKIND

6 Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-6pm. At the Museum this month are five old favourites: **Vasna: Inside an Indian Village;** **Hawaii;** **Turquoise Mosaics from**

Mexico; Art for Strangers; Thunderbird & Lightning (the life of the Indians of north-east America between 1600 & 1900); & a new exhibition, from June 30, **Raiders of the Great Plateau,** a presentation of tribal life in Zambia.

NATIONAL ARMY MUSEUM

Royal Hospital Rd, SW3 (730 0717). Mon-Sat 10am-5.30pm, Sun 2-5.30pm. **Flanders to the Falklands:** a permanent exhibition telling the story of the Army from 1914 to 82. From June 30.

NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, SE10 (858 4422). Tues-Fri 10am-5pm, Sat 10am-6pm, Sun 2-5.30pm. **Centenary of the Royal Corps of Naval Constructors.** One of the Museum's big efforts, illustrating all aspects of naval construction, with numerous models. Until Sept 4. As a permanent attraction there is a splendid model, made to a scale of 1:200, of British Petroleum's Forties Field which shows ships & a production platform in great detail.

NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Beads of Glass: Leeuwenhoek & the early microscope.** An Anglo-Dutch exhibition commemorating the achievements of the 17th-century discoverer of blood cells & bacteria. Throughout July.

SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Beads of Glass: Leeuwenhoek & the early microscope.** An Anglo-Dutch exhibition commemorating the achievements of the 17th-century discoverer of blood cells & bacteria. Throughout July.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. **Artists of the Tudor Court: the portrait miniature rediscovered 1520-1620.** A major exhibition reassessing the work of such artists as Nicholas Hilliard, Isaac Oliver & Lucas Homebolte. July 6-Nov 6. £2, OAPs, students, unemployed & children £1. **Pattern & Design: designs for the decorative arts, 1480-1980.** Until July 3. **Japanese Ceramics Today.** Until July 17. **Felix H. Man: a 90th birthday tribute.** A celebration of the achievements of this notable photo-journalist, who worked in Germany until 1934 & afterwards for *Picture Post* in England. Until July 24. **The Art of Photography: a Guide to Early Photographic Processes, 1840-1914.** Until Aug 28. **Diamonds Today.** The winning pieces in a national design contest sponsored by De Beers, open to professional jewellers & students. June 28-July 17. **Oliver Messel.** Retrospective exhibition of the work, 1925-76, of the noted stage & film designer. This is the public's first opportunity to see the considerable bequest of material which the artist left to his nephew, Lord Snowdon, & which is now on indefinite loan to the Theatre Museum. June 22-Oct 30.

Out of town

ASHMOLEAN MUSEUM

Beaumont St, Oxford (0865 512651). Tues-Sat 10am-4pm, Sun 2-4pm. **Elias Ashmole (1617-92) & his World.** The Old Ashmolean, Britain's first public museum, opened in 1683. This exhibition presents the interests & activities of its founder whose Cabinet of Rarities & antiquarian collections formed the basis of the original museum. Until July 31.

KIRKCALDY MUSEUM & ART GALLERY

War Memorial Gdns, Kirkcaldy (0592 260732). Mon-Sat 11am-5pm, Sun 2-5pm. One of the most enterprising museums north of the Border. To be seen there this month are: **Scottish Craft Collection.** Some of the finest contemporary craftwork in Scotland, collected by the Scottish Development Agency. Until July 23. **Out of this World.** A visual history of science fiction. July 8-30. **The Elements of Industry: Fire.** The first in a series of exhibitions setting out to explore fire, water & air as elements of industry & technology. Until Sept 4.

WATFORD MUSEUM

194 High St, Watford (92 26803). Mon-Sat 10am-5pm. **Rolls-Royce Yesterday & Today.** Rolls-Royce has its aero division near Watford. The exhibition shows something of modern activities, alongside memories of the old days on the site. July 16-Aug 13.

BALLET

URSULA ROBERTSHAW

THE ROYAL BALLET season ends with a bubble or two of excitement. On July 20 London will have its first chance to see Ashton's *Variations Capricci*, set to the music of William Walton to whose memory the work is dedicated. It was premièred in New York in April, as part of the "Britain Salutes..." programme where it was enthusiastically received. The master, it seems, retains his touch. Then on July 28, only two days before the season ends, Derek Deane's short pas de deux *Chanson* is given a full stage showing. It is set to music by Canteloube, runs for about 5 minutes and was created for a charity gala in October, 1982.

□ No dance enthusiast ever wants to miss the Royal Ballet School's performances—one at Covent Garden, on July 2, then a week at the Wells—and there is an added attraction this year: the world première of a ballet by Michael Corder, *The White Goddess*, set to Martinů, described by the choreographer as "a ballet of mood and atmosphere, not narrative but not quite abstract".

□ Houston Ballet arrives at Sadler's Wells, bringing into London two British premières, both of ballets by Ben Stevenson, the company's director. *L* is a rock ballet—music by Don Lawson—created as a tribute to Liza Minnelli; *Zheng Ban Qiao* was inspired by the eponymous 18th-century artist and has Li Cunxin dancing the title role.

□ Finally Scottish Ballet are launching a £250,867 appeal for a new rehearsal studio and storage space adjoining their headquarters site at 261 West Princes Street, Glasgow. They aim to convert derelict buildings which formerly were used as a Territorial Army drill hall and gymnasium.

HOUSTON BALLET

Sadler's Wells Theatre, Rosebery Ave, EC1 2TR 8916/20, cc).

British première of Ben Stevenson's *L*, a rock ballet/Doris Humphrey's *Water Study*, dating from 1927, danced in silence/British première of *Zheng Ban Qiao* by Stevenson, inspired by the Chinese artist/Kilian's *Symphony in D*, danced to Haydn's Clock Symphony. June 27-30.

Peer Gynt. July 1, 2 (2.30 & 7.30pm).

LONDON CONTEMPORARY DANCE SCHOOL

The Place, 17 Duke Rd, WC1 (387 0161/3041).

A selection from choreographic work by 1982/83 students. July 11-16.

The Prophet Bird, Scenes from Childhood. New programme of dance choreographed by Jane Dudley & performed by children and students

from The Place. July 20-23.

LONDON FESTIVAL BALLET

Festival Hall, South Bank, SE1 (928 3191, cc A, Bc 928 6544).

Giselle, July 25-30. Season continues until Aug 13.

NUREYEV FESTIVAL

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

With The Boston Ballet: Don Quixote, June 27-July 2. *Swan Lake*, July 4-9.

With Ballet Théâtre Français: Homage to Diaghilev: (La Boutique Fantasque/Spectre de la Rose/L'après midi d'un faune/Petrouchka), July 11-16. *Songs Without Words/Songs of a Wayfarer/Symphony in D/Miss Julie*, July 18-23.

ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066, cc 836 6903).

Isadora, MacMillan's exploration of the sensational life & death of the dancer who shocked & fascinated society in the first decades of this century. Theatrical & inventive. July 14, 16 (2.30 & 7.30pm), 19, 22.

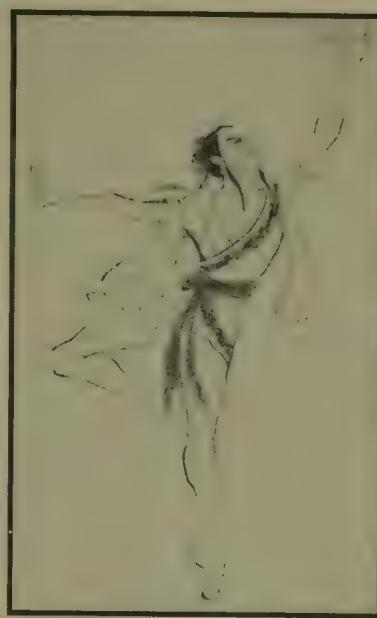
Quadruple bill: Ashton's The Dream, Shakespeare superbly realized, funny & touching with some of the choreographer's finest pas de deux; London première of Ashton's *Variations Capricci* (see intro); Ashton's *Voices of Spring*, a sparkling pas de deux; Tetley's *Dances of Albion*, a shapely abstract work that forms a show-case for fine dancers. July 20, 23 (1.30pm), 25.

Double bill: Four Schumann Pieces, van Manen's exploration of moods through a leading male dancer; Ashton's *The Two Pigeons*, charming & sentimental, with glorious opportunities for young dancers. July 26, 27, 30 (2.30 & 7.30pm).

Quadruple bill: The Dream; Afternoon of a Faun. Robbins's vision of what happens in a practice room on a warm afternoon; première of *Chanson* (see intro); *Dances of Albion*. July 28 (2.30 & 7.30pm), 29.

ROYAL BALLET SCHOOL

Royal Opera House, Covent Garden, WC2 (240



Zheng Ban Qiao: costume design by Li Keyu.

1066, cc 836 6903).

Paquita/The White Goddess/Symphony in D (see intro). July 2 (1.30pm).

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc).

Repertory as above, plus *Simply Dance, Songs & Stories* (see intro). July 4-9.

Out of town

SADLER'S WELLS ROYAL BALLET

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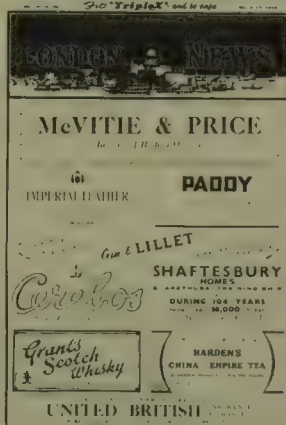
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BRIEFING

OPERA

MARGARET DAVIES

WITH BOCCACCIO's *Decameron* as its theme, the 1983 Buxton Festival will explore the influence of this 600-year-old work on the arts and attitudes of western Europe. Its stories inspired the libretti of both this year's operas. *Griselda* will be the first of Antonio Vivaldi's operas to be staged in this country. The production, by Malcolm Fraser, will combine the elements of pantomime which were by tradition interspersed in performances of a Venetian *opera seria*. The story of Gounod's *opéra comique* *La Colombe* concerns two lovers, a dove and a parrot and, though rooted in *The Decameron*, reached the composer via one of the fables of La Fontaine.

□ Rossini's *La Cenerentola* returns to Glyndebourne in a new production by John Cox designed by Allen Charles Klein, the American who made a memorable début in this country with his designs for Scottish Opera's production of *L'Egisto* by Cavalli. The coloratura mezzo role of Cenerentola will be sung by Kathleen Kuhlmann, her prince by Laurence Dale.

ROYAL OPERA

Covent Garden, WC2 (240 1066, cc 836 6903).

Macbeth, conductor Downes, with Sherrill Milnes as Macbeth, Robert Lloyd as Banquo, Grace Bumbry as Lady Macbeth. July 1, 5, 8.

Taverner, conductor Downes, with Ragnar Ulfung as John Taverner, Raimund Herincx as the White Abbot, James Bowman as the Priest Confessor, Sarah Walker as Rose Parrowe. July 2, 6, 9, 11.

Fidelio, conductor C. Davis, with Jon Vickers as Florestan, Linda Esther Gray as Leonore, Fritz Hubner as Rocco. July 4.

Il trovatore, conductor C. Davis, with Katia Ricciarelli as Leonora, José Carreras as Manrico, Stefania Toczyska as Azucena, Yuri Masurok as Count di Luna. July 12, 15, 18, 21, 23.

End of season.

Out of town

BUXTON FESTIVAL

Opera House, Buxton, Derbys (0298 71010).

Griselda, conductor Hose, with Cynthia Buchan, John Mitchinson, Phyllis Cannan, John York-Skinner. July 23, 27, 29, 31 (3pm), Aug 5.

La Colombe, conductor Hose, with Adrian Thompson, Linda Ormiston, Donald Maxwell, Kathryn Harries. July 28, 30, Aug 2, 4, 6.

GLYNDEBOURNE FESTIVAL OPERA

Glyndebourne, Lewes, E Sussex (0273 812411).

Intermezzo, conductor Kuhn, with Felicity Lott as Christine, John Pringle as Robert Storch, Elizabeth Gale as Anna, Ian Caley as Baron Lummer. July 1, 3, 9, 13, 17, 19, 21, 24, 27.

Idomeneo, conductor Haitink, with Philip Langridge as Idomeneo, Margaret Marshall as Ilia, Jerry Hadley as Idamante, Carol Vaness as Electra, Thomas Hemsley as Arbace. July 2, 5, 7.



Cenerentola: design by Allen Charles Klein.

La Cenerentola, conductor Renzetti/Barlow, with Kathleen Kuhlmann as Cenerentola, Laurence Dale as Ramiro, Marta Taddei as Clorinda, Laura Zannini as Tisbe, Roderick Kennedy as Alidoro, Claudio Desderi as Don Magnifico, Alberto Rinaldi as Dandini. July 6, 8, 10, 12, 14, 16, 18, 23, 26, 28, 30.

L'Amour des Trois Oranges, conductor Rattle, with Willard White as Le Roi, Federico Davia as Tchéli, Nelly Morpurgo as Fata Morgana, Ryland Davies as Le Prince, Colette Alliot-Lugaz as Ninette. July 20, 22, 25, 29, 31.

Review

Idomeneo has a historic association with Glyndebourne—it had its first professional performance in this country there in 1951—yet Mozart's greatest *opera seria* has rarely been heard at the festival in the past 20 years. An attempt to re-establish it in 1974 failed; & Trevor Nunn's new production which opened this year's festival can be judged only partially successful. It supplied a rigid, formal frame, suited to the classical lines of Mozart's score & its cool restraint contrasted with Bernard Haitink's forcefully dramatic account of the music. The cream-coloured, plain box set was designed by John Napier & imaginatively lit by David Hersey—the looming presence of the sea-monster was conveyed by the lighting. The production's one conceit was its irrelevant Japanese flavour: a tastefully painted screen, a lacquer arch decorated with sinister axe-heads, even a bough of cherry blossom suggestive of *Madame Butterfly* & elaborate though harmoniously coloured costumes. It is symptomatic of current fashion in the operatic world that Mr Nunn rejected a Cretan setting where the work belonged. If he failed to inspire any sense of involvement in Margaret Marshall's limpidly sung, almost static Ilia, there was in compensation a powerful & fearless Electra sung by Carol Vaness, who also brought a rare humanity to the role. The tenor Idamante, Jerry Hadley, sang with *verismo* ardour & his bright tones contrasted well with the soft-grained voice of Philip Langridge whose firm, deeply-felt singing of the title role was the lynchpin of this evening.

Three days later *Die Entführung aus dem Serail* returned in Peter Wood's 1980 production, pruned of its excesses & consequently of some of its purpose. The Bassa Selim, now deprived of his instruments of torture, became merely reptilian, & the new Constanze of Elizabeth Pruett displayed such confidence & conviction of both voice & manner that her fate was never open to question. Petros Evangelides was the engagingly cheerful Pedrillo & Willard White a superbly sung Osmin.

That *Manon Lescaut* ever reached the stage of Covent Garden, which it did in perfectly adequate sets borrowed from Hamburg after the planned production was at a late hour abandoned, was something of a miracle; that the title role was so inadequately sung & colourlessly portrayed by Kiri te Kanawa reflected discredit on her & on the Royal Opera. It was left to Plácido Domingo as des Grieux to attempt an impossible salvage operation, & the quality, commitment & intensity of his performance demonstrated what might have been had the rest been up to the same standard.

HOTELS

HILARY RUBINSTEIN



IN PICTURE LIBRARY

The south coast of England is rich in famous holiday resorts, many with regal connexions such as Brighton or Bognor Regis or Hastings or Sidmouth. As the tidal flow of tourists moves towards France, many of these popular Victorian bathing places have become quieter and more attractive. There are good hotels to be found in every price bracket along the coast. Here is a selection from Cornwall to East Sussex.

The **Abbey Hotel**, Penzance, is a sophisticated but also informal and unpretentious small private hotel close to the town centre in one of the old streets running down to the harbour. It is one of the oldest buildings in the town, being mainly 17th-century. Large Gothic windows give magnificent views across the town and harbour to the front and there is a lovely walled garden at the back. Of the six bedrooms only one has a bath *en suite*. There is a small dining room for residents where the food, cooked by Michael Cox, is basically English and excellent. Breakfast can consist of virtually whatever you want. The whole house is filled with antiques and interesting objects collected from all over the world.

Only 2 miles from Penzance, at Gulval, is **Trevaylor**, a dignified, somewhat staid 18th-century granite manor with 10 acres of informal gardens and lovely views of Mount's Bay. Mrs Ellen Fleming has created a private country-house atmosphere of great comfort. Bedrooms (there are six—four with bath, one with shower) are large and elegantly furnished. Two large kitchen gardens supply fruit and vegetables for the dining room where the cooking is unashamedly English.

Riverside is a restaurant with rooms on the Helford River—an enchanting conversion of two white-washed cottages bordering a small creek. The food is consistently excellent—the owner/chef is George Perry-Smith who made his name in Bath's Hole in the Wall in the 1950s—and the five double bedrooms, all with bath *en suite*, are extremely comfortable.

The **Priory** at Wareham is an exceptionally comfortable hotel sympathetically converted from the 16th-century Priory of Lady St Mary, close to the centre of this small market town. The décor is pretty, with many antiques. There are 12 bedrooms and 6 acres of grounds, 2 acres of them on the banks of the River Frome, with mooring available for guests arriving by boat.

The largest hotel of this selection (it has 52 immaculate bedrooms) is **Passford**

House at Lymington, a part-17th-century white-fronted country house, once a hunting lodge, in 8 acres of grounds, with a hard tennis court, croquet, putting, a children's play area and the New Forest near by. It is a thoroughly well-run establishment, with three lounges and a games room.

Bailiffscourt at Climping in West Sussex is a fake medieval manor set in an impressive 20 acre estate near the sea, a mile from Littlehampton. In the late 20s it was converted by Lord Moyne from Norman ruins—only the chapel still remains. Amenities include a tennis court, heated swimming pool and riding stables. There are ample reception rooms, 19 luxurious bedrooms all with bath and service is efficient and friendly.

Deans Place at Alfriston is quite different—an easy-going family hotel run by Michael and Janet Pritchard. The house, in part dating back to Tudor times but mainly 18th-century, stands in 7 acres of grounds by the River Cuckmere in the heart of the South Downs, and is 3 miles from the sea. It has a tennis court, outdoor swimming pool, croquet and putting and indoors there are two lounges, a games room, table tennis and TV.

The **Old Vicarage Guest House** in Rye was formerly the vicarage of St Mary's Church just across the small cobbled path. It is centrally but quietly situated in this delightful and beautifully preserved Cinque Port. There are five double bedrooms, two with shower, a sitting room and small walled garden. Mr and Mrs Thompson provide a lavish breakfast, and are happy to make dinner reservations for guests elsewhere in Rye. The model of Rye telling its history in a *son et lumière* show is well worth a visit as you explore the cobbled streets.

□ The **Abbey Hotel**, Abbey Street, Penzance, Cornwall (0736 66906). Bed and breakfast from £12.50 plus VAT. Dinner £8.

□ **Trevaylor**, Gulval, nr Penzance, Cornwall (0736 2882). Bed and breakfast from £10. Dinner £6.50.

□ **Riverside**, Helford, Helston, Cornwall (0362 623 443). Bed and breakfast from £21.50. Dinner £15.75.

□ The **Priory Hotel**, Church Green, Wareham, Dorset (092 95 2772). Bed and breakfast from £17.50. Dinner £10.50.

□ **Passford House Hotel**, Mount Pleasant, Lymington, Hants (0590 682398). Bed and breakfast from £21. Dinner £9.

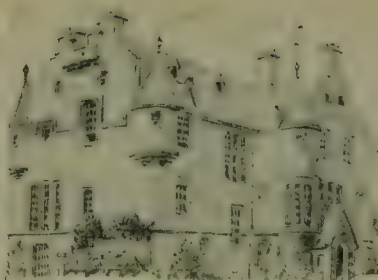
□ **Bailiffscourt Hotel**, Climping, nr Littlehampton, W Sussex (090 64 23511). Bed and breakfast from £25. Dinner £12.50 for three courses, £14.25 for four.

□ **Deans Place Hotel**, Alfriston, Polegate, E Sussex (0323 870248). Bed and breakfast £16. Dinner £7.

□ The **Old Vicarage Guest House**, 66 Church Square, Rye, E Sussex (0797 222119). Bed and breakfast from £10.50.

The above terms are per person per day and, except where otherwise stated, include VAT and service, except for Passford House and Deans Place which make no service charge.

Hilary Rubinstein is the editor of the *Good Hotel Guide*, published annually by the Consumers' Association/Hodders, price £7.50. The *Guide* would be glad to hear from readers who have recent first-hand experience of any unusually good hotels. Reports to *Good Hotel Guide*, Freeport, London W11 4BR.



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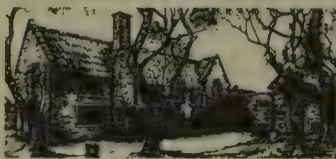
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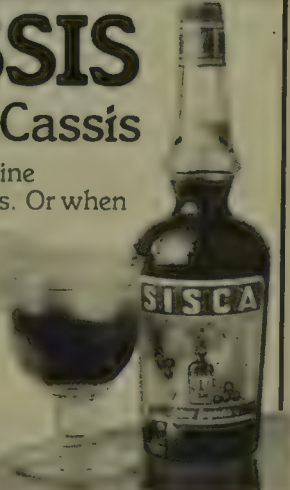
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At dinner, Michel, the Châteaubriand Maître d'Hôtel, has some equally soignée suggestions: Salade d'homard Quimperloise, Escalope de saumon sauvage à la crème d'oiselles and Rosette d'agneau au beurre et romarin.

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BRIEFING RESTAURANTS ALEX FINER

IN THE COURSE of my inquiries about Chinese cooking, I learnt that birds' nest soup is made from the gelatinous coating found inside the nests of swift-like birds. Braised shark's fin, another rare and sought-after delicacy, is cooked for 7½ hours in three changes of ginger-flavoured water and finally ends up, according to no less an authority than Kenneth Lo, tasting much like calves' feet. I was not able to locate bears' paws or snake on any London menu. But my point is simply that Chinese nosh is getting more authentic and need no longer revolve around the perennial chop suey, chow mein, spare ribs and sweet and sour pork.

I can heartily recommend a visit to **Tiger Lee** in Old Brompton Road where the only drawback is price. The small dining room is plainly but elegantly decorated, with a large, well-stocked fish tank in the window, comfortable high-backed chairs, linen and a long-stemmed rose on each table. The perfumed fragrance of the rice wrapped in lotus leaves is the sort of culinary detail which has earned this Chinese seafood restaurant a rosette in the Michelin guide. The style is Cantonese—but without a soggy bean sprout in sight.

We started with a yam basket (shredded yam, deep-fried, with a filling of diced chicken, liver sausage, water mushroom and celery) and a crisp rice-paper pancake stuffed with duck; progressed to finger-sized lobster pieces in a delicious sauce, then a few lightly steamed prawns and an elaborately stuffed trout. There is a good choice of white Burgundy and Loire wines. There is also *sake* and a thin, fruity wine called Dynasty, made entirely of Chinese grapes, by Rémy-Martin. Meals cost from about £30 for two, rising higher if you indulge in, say, lobster charged at £12 a lb when I visited.

The **Golden Duck** in Hollywood Road has a well-worn red lacquer interior, candles on the tables, inscrutable service and hot towels between courses. Its owner, Alexander Shihwarg, added to the cosmopolitan flavour by speaking Russian with his guest at a nearby table. Born Russian, he grew up in pre-revolutionary China, attended Peking university and then Oxford, and has become a polyglot London restaurateur and wine merchant. The restaurant's emphasis is on imperial Peking cuisine with plenty of garlic, spring onions, noodles, dumplings and pancakes.

The "leave-it-to-us feasts" for two or more range from £6.75 a head for a six-course vegetarian meal to £10 for the Peking "A" Special. The crispy seaweed and grated scallops, griddle-fried dumplings, hot-sour soup and Peking duck with all the trimmings were the highlights of the latter nine-dish spread. Also available is a south-west China menu of hotter, spicy Szechuan and Hunan dishes at £11.50, an explicit and extensive à la carte menu, French wine, *sake* and Dynasty.

Anyone thinking that **Cohen and Wong** heralded the arrival of kosher Chinese would not be far off the mark. This new fast-food restaurant and cocktail bar in the Haymarket tries to combine Chinese fare with the traditional delights of the Jewish deli. Thus I started with a selection of dim sum from the trolley and then switched from chopsticks to knife and fork for salt beef and chips served with coleslaw and dill pickle. On one side of the menu can be found chopped herring (£1.25), kreplach soup (£1.25), pastrami (£3.75) and lutkas (£1.25); on the other spare ribs (£2.45), won-ton soup (£2.30) and Szechuan chicken (£3.95). Sandwiched in between are a long list of cocktails with names such as Yellow Peril, Bethnal Green and Gefilte Fizz. The short wine list is mainly French but you can maintain an ethnically consistent approach by drinking either *sake* or lemon tea.

Décor is as arresting as the menu. Chinese lanterns, parasols and fans hang among Jewish wedding pictures and other memorabilia including a bar-mitzvah picture of Barry Manilow. The restaurant is the brainchild of Alan Lubin and Roger Myers, otherwise known as Theme Restaurants, who deserve full marks for packaging acceptable fast food with a sense of fun. Their other ventures include Coconut Grove, Peppermint Park, Fatso's Pasta Joint and Dôme, a newly opened Parisian-style brasserie in a converted Hampstead pub.

□ Tiger Lee, 251 Old Brompton Rd, SW5 (370 2323). Daily 6-11pm. cc AmEx, DC □ Golden Duck, 6 Hollywood Rd., SW10 (352 3500). Sat, Sun 1-3pm, daily 7-11pm. cc AmEx, Bc, DC □ Cohen and Wong, 39 Panton St, SW1 (839 6876). Daily noon-midnight, Fri, Sat until 1am. cc All



ROBIN LAWRIE

GOOD EATING GUIDE

A changing selection of ILN recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£35; £££ above £35.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge) and Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as cc All.

Bortorelli's
19 Charlotte St, W1 (636 4174). Mon-Sat noon-3pm, 6-10pm.

An enormous menu at this traditional family restaurant which first opened its doors in 1913. cc A, Bc £

Bombay Brasserie
Courtfield Close, Courtfield Rd, SW7 (370 4040). Daily 12.30-2.30pm, 7.30-11.30pm.

Turn of the century Raj with Goan, Parsi, Mogh-lai & tandoori specialties. An eat-as-much-as-you-like buffet lunch is excellent value at £6.95. Try Indian Kingfisher beer. cc All ££

Boyle's
53 Dorset St, W1 (487 4022). Mon-Sat 8am-11pm, Sun noon-10.30pm.

A brasserie equipped with newspapers in a rack, 20 wines available by glass or bottle & a short, inexpensive menu. Full marks for the smoked salmon & scrambled egg. cc A, Bc, DC £

Le Caprice
Arlington House, Arlington St, SW1 (629 2239). Mon-Fri 12.30-2.30pm, Mon-Sat 7pm-midnight, Sun for brunch noon-3pm.

Erté posters, mirrors & potted palms complete the stylish black & white décor. Delicate food prettily presented. cc All ££

Carlton Tower Hotel, The Rib Room
Cadogan Pl, SW1 (235 5411). Mon-Sat 12.30-3pm, 6.30-11pm, Sun 12.30-2.30pm, 7-10.30pm.

Value for money, especially if you have an enormous appetite for the best beef. cc All ££

Connaught Hotel Restaurant
16 Carlos Pl, W1 (499 7070). Daily 12.30-2.30pm, 6.30-10.30pm.

A wonderful place for a treat in elegant surroundings with fine complicated dishes from Michel Bourdin, helpful hints from the sommelier and serried ranks of waiters anxious to please. cc A £££

L'Escargot
48 Greek St, W1 (437 2679). Mon-Sat 12.15-2.30pm, 6.30-10.45pm.

Fine linen & décor & elegantly written menu. The food is good & the speciality is a long list of Californian wines. Also a brasserie menu for pre- and post-theatre dining. cc All £££

L'Etoile
30 Charlotte St, W1 (636 7189). Mon-Fri 12.30-2.30pm, 6.30-10pm.

Small, busy & often crowded, this long-established French restaurant maintains a deserved reputation. cc AmEx, DC £££

The Four Seasons
Inn on the Park, Hamilton Pl, W1 (499 0888). Daily noon-3pm, 7-11pm.

The restaurant reaches high culinary standards under Edouard Hari's direction in the kitchens. Four-course set lunch at £12.50 & excellent five-course all-inclusive dinner at £19.50. cc All £££

Gay Hussar
2 Greek St, W1 (437 0973). Mon-Sat 12.30-2.30pm, 5.30-11.30pm.

Lively Hungarian restaurant with strong literary

connexions. Hearty appetites an advantage, as well as a readiness to experiment with dishes of pressed boar's head, dumplings, saddle of carp & Transylvanian stuffed cabbage. cc None ££

The Grange
39 King St, WC2 (240 2939). Mon-Fri 12.30-2.30pm, Mon-Fri 7.30-11.30pm, Sat 6.45-11.30pm.

Two-, three- & four-course set menus which change monthly & keep prices down. A cream cheese & chive dip awaits you at your table. Room to relax amid modern décor. cc AmEx ££

Green's Champagne Bar
36 Duke St, St James's, SW1 (930 1383). Mon-Fri 11.30am-3pm, 5.30-7.30pm.

Floquet et Fils house champagne at £10 goes well with the West Mersea No 1 oysters (when in season), smoked salmon, lobsters, crab or quail's eggs. A quick & expensive treat. cc None £££

John Adam Restaurant
Mostyn Hotel, Bryanston St, W1 (935 2361). Mon-Fri noon-2pm, daily 6-10pm.

Two- or three-course set menus for lunch, & à la carte in the evenings in this newly refurbished restaurant with a listed Adam ceiling & separate entrance from Portman St. cc All ££

Lal Quila
117 Tottenham Ct Rd, W1 (387 4570). Daily noon-3pm, 6-11.30pm.

Excellent Indian food in comfortable surroundings. Not a hint of flock wallpaper. Strong on tandoori with a wide choice of cocktails, wine & lager. cc All ££

Linda's
4 Fernhead Rd, W9 (969 9387). Mon-Sat noon-3pm, 6-11pm. London's first Vietnamese restaurant with menus from £6.95 to £11. Family-run, unsman premises, often crowded. cc A, Bc £

Maggie Jones's Restaurant
6 Old Court Pl, W8 (937 6462). Mon-Sat 12.30-2.30pm, daily 7-11pm.

Sawdust on the floor, a prowling tortoiseshell cat & old bench seats with high backs create a farmhouse atmosphere. Good cauliflower cheese, chicken & artichoke pie or beef olives. cc All ££

Ninety Park Lane
Grosvenor House Hotel, Park Lane, W1 (499 6363). Mon-Fri 12.30-3.30pm, 7.30-11.15pm, Sat 7.30-11.30pm.

Celebrate in great comfort & elegant surroundings with fine French cuisine from the young English chef, Vaughan Archer. Memorable but expensive. cc All £££

Palookaville
13a James St, WC2 (240 5857). Mon-Sat noon-3pm, 5.30pm-12.15am.

Jazz restaurant & wine bar with a licence until 1.30am. Lots of style, exotic menu. Don't miss kiwi & passion fruit sorbets. cc All ££

Queenies
338 King's Rd, SW3 (352 9669). Daily 12.30-2.30pm, 7-11.30pm.

Palms, pink marble & a white piano help to create a 1920s ambience for a 1980s style menu. cc All ££

Savoy Grill Room
Strand, WC2 (836 4343). Mon-Fri 12.30-2.30pm, 6.30-11.15pm.

Fine orchids & a lady harpist enhance the plain décor. Côte de boeuf for two recommended. Pre- & post-theatre menus. cc All £££

Simpson's-in-the-Strand
100 Strand, WC2 (836 9112). Mon-Sat noon-3pm, 6-10pm.

Old England lives on in this celebrated mutton & beef house. Women are still discouraged from eating in the main dining room. cc A, Bc ££

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AT THE
International Air Tattoo

Aviation's Tribute to
Sir Douglas Bader



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the largest gathering of
Spitfires since World War II.
And the West's great
modern fighting planes
as well - in the air
and on the ground!
And much more!

Sir Douglas Bader, World War II flying ace and hero, was President of the International Air Tattoo until his death last September. IAT 83 is to be in tribute to him, a great patriot and a great airman. Saturday 23 and Sunday 24 July promise to be full of excitement and fascination - a day for young and old, for everybody who is thrilled by man's continuing conquest of the air.

- Eight hours of international flying each day.
● Aircraft from all over the world, over 100 different types.
● 10 Spitfires - the last of the many.
● At least 25 McDonnell Douglas F-4 Phantoms, one of the most successful military planes of all time.
● Special Aerospace Exhibition.
● The Red Arrows + Aerobatic teams from France, Italy, Portugal, Austria, Jordan, Canada, Germany and the Netherlands.
● Military bands, motorcycle teams, gymnastic displays.
● Rural Crafts Fair, Aviation Enthusiasts' Corner, Fairgrounds.

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BRIEFING

OUT OF TOWN ANGELA BIRD

FUN BESIDE the seaside this month. In bracing Skegness the 75th anniversary of the famous Jolly Fisherman poster is celebrated with beach games and firework displays on Wednesdays from July 27. Farther north, Grimsby Fish Docks have an open day on July 30 where you can peer at salty trawlers, go on board a fishery protection vessel and see a fly-past by Hurricane and Spitfire aircraft. In Plymouth, from July 25, there are summer holiday day courses on beach-combing for the family. A ferry takes participants across to Drake's Island where, depending on the height of the tide, the day starts with either a session in the laboratory or on the shore, under the guidance of experts from Plymouth's College of Maritime Studies.

□ An exhibition entitled *The Renaissance at Sutton Place* commemorates Henry VIII's visit to the Tudor mansion near Guildford in 1533. Among loans are dominoes and tiny dice recovered from the *Mary Rose*, a song-book of the king's own compositions, Anne Boleyn's illuminated psalter annotated by her husband, and the Hever Castle suit of armour, made for Henry II of France, which changed hands in May for almost £2 million. The exhibition and current season of concerts continue until September (see listings for details), but admission to either is strictly by appointment (0483 504455).

EVENTS

July 2-9. **International Organ Festival.** Biennial festival centred around a prestigious organ competition. Performances by the Royal Liverpool Philharmonic Orchestra, the Orchestra of St John's Smith Square, & celebrity recitals. The Cathedral, St Alban's, Herts (56 64738).

July 2-17. **Cheltenham International Festival of Music.** Celebrations of the 80th year of Sir Lennox Berkeley, the Webern centenary & the 150th anniversary of the birth of Brahms. New production of Berkeley's opera *Ruth*, in Tewkesbury Abbey; concerts in the Pittville Pump Room, Gloucester Cathedral & Berkeley Castle; artists include Janet Baker, Alfred Brendel, James Galway, Yehudi Menuhin & Paul Tortelier. Box office, Town Hall, Cheltenham, Glos (0242 23690, cc).

July 3-29. **Miracles at Glastonbury.** Adaptation of *The Playing of God* from several medieval plays, performed in St Benedict's Church, Glastonbury (July 15, 16, 20, 27) & touring round other villages in the area. Details from 2 Wyrall Close, Glastonbury, Somerset (0458 33255).

July 6-28, 7.30pm. **Events at Sutton Place:** July 6, 7, **Gloriana.** A dramatic portrait of Queen Elizabeth I through readings & music, with Dorothy Tutin & Derek Waring; July 13, 14, **Peter Donohoe**, piano recital; July 20, 21, **Medici String Quartet** play Haydn, Mozart & Ravel; July 27, 28, **Albany Brass Ensemble.** Sutton Place, nr Guildford, Surrey (0483 504455). £30 for each event, includes admission to exhibition (see intro), gardens & candlelit supper with wine in the Long Gallery. Guests are requested to wear evening dress. Exhibition & gardens only, Tues-Sat 10am-4pm (strictly by appointment), £4, students £2.

July 8, 9. **Royal Windsor Rose & Horticultural Society Show.** Flowers, huge municipal displays, trade stands & handicrafts on show in the Queen's private gardens—the only time of the year that they are open to the public. Windsor Castle grounds (opposite the Riverside Station), Windsor, Berks. Fri noon-8pm, Sat 10am-5.30pm. 90p, OAPs & children 60p, family ticket (2 adults & all children) £2.20.

July 9, 10, 10am-6pm. **Midsummer Craft Fair.** Stalls on the lines of a medieval market are laid out on the castle lawns & battlements. Ripley Castle, nr Harrogate, N Yorks. £1, accompanied children free.

July 13-16, 7.30pm. **Happy & Glorious: a Victorian Extravaganza.** Strolling players, illuminations, ballet by the lake, punts & skiffs, fireworks & dramatic highlights of the reign of Queen Victoria. Come in costume & bring a picnic to enjoy by the lake. Claremont Landscape Garden, Esher, Surrey. Box office, PO Box 73, Guildford, Surrey (0483 223794). £4.

July 15-17, 10am-6pm. **Country Fare.** Traditional rural activities demonstrated include hand-milking, yoghurt- & bread-making; cheeses, pies & pâtés on sale; farm animals, well-dressing &

children's cookery. Hatfield House grounds, Hatfield, Herts. Fri, Sat £2.10 (Sun £2.35), children £1.30.

July 15-31. **Cambridge Festival.** Performances by the Academy of St Martin-in-the-Fields, Marisa Robles, the Albeni String Quartet & the Royal Philharmonic Orchestra; choral music in King's & St John's Colleges; Ben Nicholson exhibition; puppets, folk dancing, fireworks & singing on the river on King's College Backs. Box office, Kett House, Station Rd, Cambridge (0223 358977).

July 20-23, 8pm. **Fête Champêtre.** Grounds open for picnics at 7pm; music, fireworks & dancing in the famous landscape gardens whose design was inspired by the paintings of Claude & Poussin. Stourhead, nr Mere, Wilts. Tickets from The Small House, Zeals, nr Warminster, Wilts (0747 840272). Wed, Thurs £3; Fri, Sat £4; children £2 either night.

July 22-30. **King's Lynn Festival.** Janet Baker sings in Verdi's *Requiem*, Purcell's *Dido & Aeneas* & Elgar's *Sea Pictures*; performances by the Philharmonia & English Chamber Orchestras, Cécile Ousset, musicians & dancers from Thailand, & a loan exhibition of John Piper's paintings of Windsor Castle. Box office, 27 King St, King's Lynn, Norfolk (0553 3578).

July 22-30. **Haslemere Festival of Early Music.** Music from 15th to 19th centuries played in the style & on the instruments of the period by the Dolmetsch family & others. Box office, Haslemere Hall, Haslemere, Surrey (0428 2161).

July 23-Aug 7. **Buxton Festival.** This year's operatic productions are Vivaldi's *Griselda*, Gounod's *La colombe* & the premiere of a children's opera by Herbert Chappell based on Roald Dahl's *James & the Giant Peach*. Box office, Opera House, Buxton, Derbys (0298 71010, cc A, Bc 0298 78939).

July 23, 24, 10am-6pm. **International Air Tattoo.** 11 Spitfires in the air in tribute to the late Sir Douglas Bader; static displays; aerobatics by the Red Arrows. RAF Greenham Common, nr Newbury, Berks. £5, children £1; tickets booked in advance from Building 91, £4 & 75p.

July 24, 2-7pm. **"We'll Meet Again": 1940s Day.** Come in 1940s clothes for this afternoon of nostalgia; displays of militaria, tea dance in the Orangery to a Glen Miller-type swing band. Permanent attractions include boating on the lake & signposted walks in the 840 acre park. Margam Country Park, nr Port Talbot, W Glamorgan. Park, Tues-Sun 10.30am-8pm. 40p, OAPs & children 20p, extra admission charge for 1940s event.

July 24, 2-6pm. **Open Day.** A chance to visit this beautiful 15th-century moated house with its Linenfold Room & Great Hall with a carved oak ceiling. Otley Hall, nr Ipswich, Suffolk. £1.60, children 80p.

July 25-Aug 21, 10am-4pm. **Intelligent Beach-combing.** Maritime experts show how to enjoy the

seashore (see intro). Book in advance & meet before 10am, Mayflower St, Barbican, Plymouth, Devon (0752 261125). Sun-Fri, £2.60, children £2.10; family ticket (2 adults & one child) £6.25.

July 27, 10am-5pm. **Sandringham Flower Show.** Horticultural displays by Sandringham tenants, regimental band music, 17th-century military drill, gliding aerobatics, honey & fur & feather shows. Sandringham Park, nr King's Lynn, Norfolk. £1, children 50p.

July 27-Aug 11. **Harrogate International Festival.** Mahler Symphonies, chamber music by Brahms, performances by the Nottingham Playhouse company, the Pasadena Roof Orchestra & talk by Richard Harrison on the raising of the *Mary Rose*. Box office, Royal Baths, Harrogate, N Yorks (0423 62303).

July 27-Aug 31. **Jolly Fisherman's Birthday Celebrations** (see intro): Wed, dusk, Wild West show & fireworks, South Boating Lake, small admission charge; July 27-Aug 24, Wed 10.30am, Beach Games for All, Central Beach, Skegness, Lincs.

July 29, 30, 1.45-5.30pm. **Metropolitan Police Horse Show & Tournament.** The mounted branch compete against teams from the armed services in showjumping; musical ride, mounted tent-pegging & musical chairs, police dog displays. Imber Court, East Molesey, Surrey. Fri 70p-£1.60, Sat £1-£3, children half-price.

July 30, noon-4pm. **Grimsby Fish Docks Open Day.** As well as fish on sale, visitors can see boat races, net mending, cooperating, demonstrations of electronic fish-finding equipment, look at trawlers & go on board a fishery protection vessel. Grimsby, Humberside, 30p, children 15p.

July 30, 31. **South of England Flower Show & Constance Spry Festival of Flowers.** A large marquee houses nursery displays & trade stands; flower festival in the house itself. Wilton House, nr Salisbury, Wilts. Sat 10am-6pm, Sun until 5pm (flowers on sale from 5pm). £2.80, OAPs £2, children 90p, accompanied children under 10 free.

GARDENS

Job's Mill. Private garden of the Marquess & Marchioness of Bath, terraced, with the river Wylfe flowing through. Crockerston, nr Warminster, Wilts. July 24, 2-6.30pm. 50p, children 20p.

Mannington Hall. Shrubs, roses, walled & scented gardens, lake, in the grounds of a 15th-century moated manor house which may be visited by appointment for £1. July 1-3, **Rose Festival.** Nr Norwich, Norfolk (0263 87 284). Thurs in July 2-9pm, Fri & July 17, 2-5pm. 50p, accompanied children free.

Royal National Rose Society Gardens. More than 30,000 rose plants, old, wild & modern. July 9, 10, **Rose '83**, annual festival where gardeners can meet rose breeders & growers, and the new rose Beautiful Britain will be on show. Craft show, bands & Punch & Judy shows. Chiswell Green, nr St Alban's, Herts. Mon-Sat 9am-5pm, Sun 2-6pm. £1, accompanied children free; Rose '83, Sat, Sun 10am-6pm. Sat £2.50, Sun £2.20, accompanied children free.

Waterpeary Gardens. Ornamental gardens with river, Saxon church in the grounds; plants for sale. July 14-17, **Art in Action.** Over 200 demonstrations, calligraphy, lute-making & performances of medieval mystery plays on a hay wain. Wheatley, nr Oxford. Daily 10am-6pm (gardens closed July 14-17). 60p; Art in Action £3, OAPs & children £1.50.

ROYALTY

July 2. **The Queen** reviews the Boys' Brigade on their centenary. Holyrood Park, Edinburgh.

July 4. **The Queen** opens the first UK factory of Nippon Electric Company. Livingston, Lothian.

July 6. **The Princess of Wales** visits the Elmhurst Ballet School. Camberley, Surrey.

July 8. **The Princess of Wales** opens the new Fisher-Price factory. Peterlee, Durham.

July 11. **Prince Andrew** opens the Falkland Islands section of the Fleet Air Arm Museum. Yeovilton, nr Yeovil, Somerset.

July 21. **The Queen & the Duke of Edinburgh** visit the Royal Welsh Show. Builth Wells, Powys.

July 21. **The Queen** attends a Service to celebrate the Diamond Jubilee of the Diocese of Swansea & Brecon. Brecon, Powys.

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